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SHAKESPEARE'S

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The  
Merchant of Venice

With Introduction and Notes

BY

MARGARET A. EATON, B. A.

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~~Shakespeareans~~

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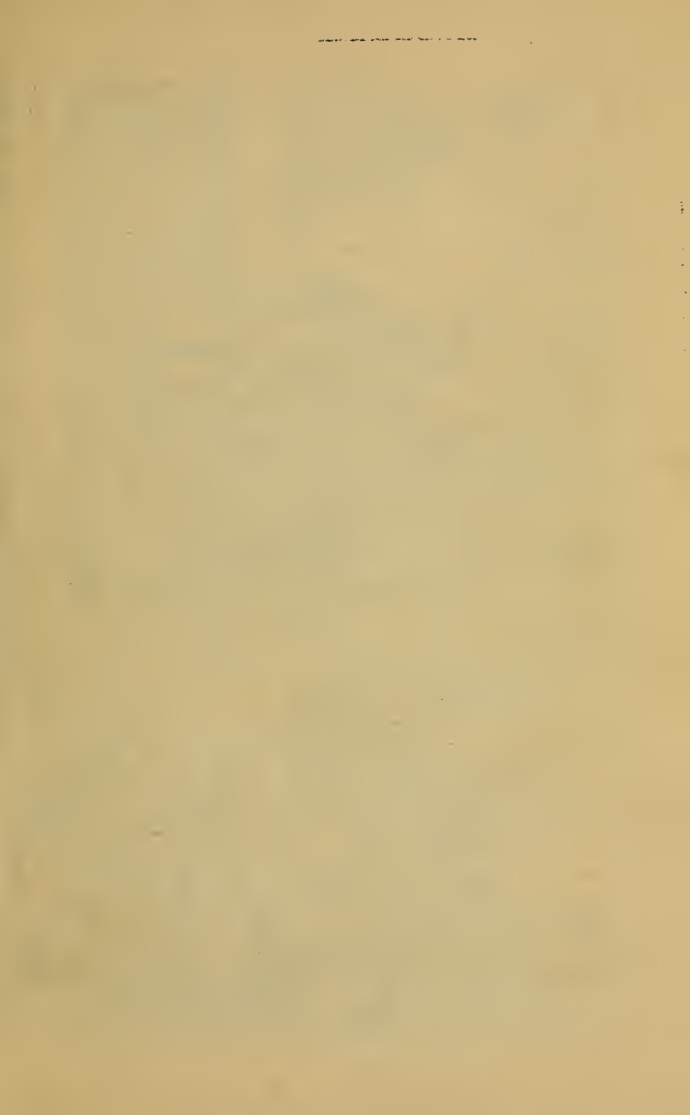
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ACT IV. SCENE I.

*Ad. Schmittz.*







## INTRODUCTION

### CHIEF FACTS OF SHAKESPEARE'S LIFE.

The date of Shakespeare's birth is not known, but, according to tradition, he was born April 23, 1564, in the town of Stratford-on-Avon, Warwickshire, England. Very little is known with certainty concerning his life, and he tells us less about himself in his work than almost any other writer.

His father was a well-to-do tradesman and his mother was Mary Arden, who had a small estate in land. Their son William was sent to the grammar school of Stratford, where he received a fair education, although hardly of such a kind as his plays would lead us to suppose. He may have learned a little law from his uncle, who was a lawyer in the town, but we know next to nothing about his youthful days.

Shortly after his marriage to Anne Hathaway he is said to have been reprimanded for poaching on the estate of Sir Thomas Lucy, an episode which he afterward immortalized, and this fact, with his father's loss of fortune, induced him to set out for London to make his own way in life.

Possibly he may have seen some of the plays and pageants given at Kenilworth Castle during his boyhood, and cherished a secret liking for the stage. At all events, he soon found friends among the London actors and before long became an actor himself and the proprietor of a theatre in Blackfriars.

His fame as a playwright soon eclipsed his reputation

as an actor, and he seemed equally great in tragedy, comedy, or historical drama. During his life in London he produced about thirty-six plays, of which the following are the chief:

TRAGEDIES: Hamlet, Macbeth, Lear, Othello, Romeo and Juliet.

COMEDIES: Tempest, Merchant of Venice, Midsummer Night's Dream, Twelfth Night, As You Like It, Much Ado About Nothing, The Winter's Tale, Cymbeline.

HISTORICAL: Henry VI., Richard II., Richard III., Henry IV., Henry V., Henry VIII., Coriolanus, Julius Cæsar, Antony and Cleopatra.

He also wrote two long poems and some of the most beautiful sonnets in the language.

In 1610 he returned to his native town, where he lived until his death six years later. His grave is in Trinity Church, Stratford-on-Avon.

## THE MERCHANT OF VENICE

*The Merchant of Venice* was first printed in 1600, when it appeared by itself in two quarto editions, one, called the First Quarto, published by James Roberts, the other, the Second Quarto, by Thomas Heyes.

It is quite certain that the play was not written later than the end of the year 1597, for in July, 1598, it was entered in the Stationers' Register, under the name of "a booke of the Marchaunt of Venyce or otherwise called the Jewe of Venice."

Shakespeare seldom invented his plots. He usually took some story which he had heard or read, or which he had seen represented on the stage, and made that the foundation of his wonderful work as we know it. Students of Shakespeare have found that the two stories, that of the pound of flesh, and the story of the caskets, were widely popular, and that they occur again and again in slightly

different forms in European and in Oriental literature. The sources from which Shakespeare is believed to have obtained the stories of *The Merchant of Venice* are as follows:

An old play called *The Jew and Ptolome*, in which two stories showing "the greediness of worldly chusers and bloody mindes of usurers" are combined.

The *Adventures of Giannetto*, from a collection of tales called *Il Pecorone*, by Giovanni Fiorentino, published at Milan in 1558. This gave Shakespeare the story of the bond, the name of Portia's house, the plan which Portia invented for freeing the merchant, and the incident of the ring in the fifth act.

A translation of the *Gesta Romanorum*, which gave the story of the caskets.

The *Ballad of Gernutus*, an old poem from which Shakespeare perhaps got the incident of Shylock's whetting the knife.

Silvayn's *Orator*, in which is an argument about a Jew "who would for his debt have a pound of the flesh of a Christian."

## CRITICAL COMMENTS

*The Merchant of Venice* is remarkable for the ingenuity with which the different stories are combined to form a natural and harmonious plot. The story of the bond, which is so serious and almost tragic, is lightened by Portia's love story, and by the subordinate stories of Gratiana and Nerissa, and Lorenzo and Jessica. All the incidents bear directly and naturally on the denouement or "winding-up" of the play, and on the development of the principal characters, with the exception of the merely comic business, and of the scenes in which the Princes of Morocco and Arragon make their choice of the caskets. These scenes — which introduce two characters as it seems unnecessarily, but which clear the

way for Bassanio's successful choice — are always omitted when the play is performed, but they are the occasion of some fine poetry.

The question has been raised whether Shakespeare had any particular purpose in writing this delightful play. If he had, it was probably to protest against the uncharitableness with which the Jews were still treated in his day. In England they were despised and looked on as inferior beings, in foreign countries they were bitterly persecuted. The play teaches, therefore, lessons of charity which may be summed up in the beautiful speech of Portia in the trial scene. Another lesson that has been suggested as running right through the play is the sacredness of promises, which underlies the mock reproaches and the pretty teasing of the last act.

Though the play takes its name from Antonio, Shylock is the central character, and on him Shakespeare spent his whole strength. At the opening of the play we see in him a grasping money-lender, who bitterly hates the Christian merchant, on many grounds: First, because he has gentle and conciliating manners ("How like a fawning publican he looks!" Act I., Scene III., 35); second, because he is a Christian; third, because he lends out money *gratis*, and has done his best to injure the Jew's business; fourth, because he shows such bitter and persistent contempt for the Jewish nation. It is this last reason most of all which explains the Jew's cruel device for obtaining his revenge. He has a pride in his race which gives dignity to his character, and his powerful and eloquent pleas on behalf of his despised race produce a feeling of sympathy for him in spite of his detestable cruelty. And he is not a monster entirely without human feelings. He loves his daughter, though perhaps not so much as his ducats; and when he hears that she has given his rare turquoise ring in exchange for a *monkey*, he shows that he valued it chiefly because it was a present from his wife before their marriage. In the trial scene, when his cruel scheme has recoiled on his own head, and he is a broken-hearted, ruined man,

we see that his punishment is no greater than he deserved, but even now we feel some pity for him.

After Shylock, Portia is the most important character. Full of spirit, of happy innocent playfulness, and of every personal and mental attraction, she has a bold and fearless mind that does not shrink from actions which might be regarded by some people as scarcely "proper." As soon as she knows that her husband's friend is in danger, she promptly and unselfishly makes up her mind to save him (although she might plead that he is nothing to her), and to part with her husband for a time, though she is only just married to him. Though she dresses as a man her conduct is in no way unwomanly. On the contrary, when she appears as a lawyer in court, she endeavors to dissuade Shylock from his revenge by appealing, as a woman would, to his feelings, to his reason, to his better nature. It is only when the milder course has failed that she becomes seemingly hard and relentless, and makes use of a legal quibble with which Bellario has primed her in order to effect her purpose. Her woman's nature is clearly shown by her exclamation when the duke exempts Shylock from the fine of half his goods to the state. "Not for Antonio," she says; that is, the other half must come to Antonio. She is not there confessedly as Antonio's advocate, but as an impartial judge; but she is evidently keenly looking after the interests of her husband's friend.

Antonio takes little active part in the play. He has only some 180 lines to speak, and yet we seem to know a good deal of his character. We learn much from what is said about him by his friends and by Shylock. Bassanio says he is

"The kindest man,  
The best condition'd and unwearied spirit  
In doing courtesies."

Salerno says —

"A kinder gentleman treads not the earth."

Shylock tells us that in guilelessness of heart he lends money *gratis*. He is a generous, unselfish man, ready to do anything for his friend, into whose love story he enters quite sympathetically. He is unsuspecting of Shylock's designs against himself, but when the blow falls, he is patient in suffering, and when he sees nothing but death before him, he resigns himself courageously to his fate, only desiring that his last moments may be cheered by the presence of his friend. Even against Shylock, to whom in his prosperity he was, to say the least, ungenerous, he seems to feel no malice when in his power. But Antonio has his great fault, that of uncharitableness towards the Jewish race, in which, however, he is only like the actual men of Shakespeare's time. "To everyone else he is a model of a true gentleman and a perfect Christian; but to Shylock he is rude, contemptuous, morally cruel, and sometimes even mean."

The other characters are of less importance, though all are admirably portrayed. Bassanio is a frank, rash, thoughtless, extravagant man; warm-hearted and loyal to his friends; quick-witted enough to suspect Shylock's good intentions, but not strong enough to refuse outright his consent to the bond; what people would call a thoroughly good fellow, but with no great distinction of character. To use a familiar expression, Portia is certainly the better half. Gratiano is a chatterer, always laughing and jesting, and yet contriving to say some very sensible things. His taunts against Shylock when things are turning against him at the trial seem like hitting a man when he is down, but Gratiano was one of those people who cannot help joking, and who do not mean all they say. The parts of Nerissa, Lorenzo, Jessica, Salarino, and Salanio, are very slight, but Shakespeare's genius is admirably shown in them, and in the small character of Tubal, the Jew who knows so well Shylock's weak points and so amusingly plays on them. The purely comic element is well provided by Launcelot Gobbo and his father, the former of whom persistently

misuses words and wilfully misunderstands the words of others.

The serious action of the play closes with the trial scene, but by the incident of the rings Shakespeare ingeniously contrives to carry on the spectator's interest to the end. "Throughout the whole conduct of the play, what may be called its tragic portion has been relieved by the romance which belongs to the personal fate of Portia. But after the great business of the drama is wound up, we fall back upon a repose which is truly refreshing and harmonious. From the lips of Lorenzo and Jessica, as they sit in the 'paler day' of an Italian moon, are breathed the lighter strains of the most playful poetry, mingled with the highest flights of the most elevated. Music and the odors of sweet flowers are around them. Happiness is in their heart. Their thoughts are lifted by the beauties of the earth above the earth . . . And then come the affectionate welcomes, the pretty pouting contests, and the happy explanations of Portia and Nerissa with Bassanio and Gratiano. We are removed into a sphere where the calamities of fortune, and the injustice of man warring against man, may be forgotten. The poor merchant is once more happy." — *Charles Knight*.

## DRAMATIS PERSONÆ

THE DUKE OF VENICE.

THE PRINCE OF MOROCCO, }  
THE PRINCE OF ARRAGON, } suitors to Portia.

ANTONIO, a Merchant of Venice.

BASSANIO, his kinsman, suitor likewise to Portia.

SALANIO, }  
SALARINO, } friends to Antonio and Bassanio.  
GRATIANO, }  
SALERIO, }

LORENZO, in love with Jessica.

SHYLOCK, a rich Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, the Clown, servant to Shylock.

OLD GOBBO, father to Launcelot.

LEONARDO, servant to Bassanio.

BALTHASAR, }  
STEPHANO, } servants to Portia.

PORTIA, a rich heiress.

NERISSA, her waiting-maid.

JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of  
Justice, Gaoler, Servants to Portia, and other  
Attendants.

SCENE: *Partly at Venice and partly at Belmont, the  
seat of Portia, on the Continent.*



# The Merchant of Venice

## ACT I.

### SCENE I. *Venice. A street.*

*Enter* ANTONIO, SALARINO, and SALANIO.

*Ant.* In sooth, I know not why I am so sad:  
It wearies me; you say it wearies you;  
But how I caught it, found it, or came by it,  
What stuff 'tis made of, whereof it is born,  
I am to learn; 5  
And such a want-wit sadness makes of me  
That I have much ado to know myself.

*Salar.* Your mind is tossing on the ocean;  
There, where your argosies with portly sail,  
Like signiors and rich burghers on the flood, 10  
Or, as it were, the pageants of the sea,  
Do overpeer the petty traffickers,  
That curtsy to them, do them reverence,  
As they fly by them with their woven wings.

*Salan.* Believe me, sir, had I such venture forth,  
The better part of my affections would 16  
Be with my hopes abroad. I should be still  
Plucking the grass, to know where sits the wind,  
Peering in maps for ports and piers and roads;  
And every object that might make me fear 20  
Misfortune to my ventures out of doubt

Would make me sad.

*Salar.* My wind cooling my broth  
 Would blow me to an ague, when I thought  
 What harm a wind too great at sea might do.  
 I should not see the sandy hour-glass run, 25  
 But I should think of shallows and of flats,  
 And see my wealthy Andrew dock'd in sand,  
 Vailing her high-top lower than her ribs  
 To kiss her burial. Should I go to church  
 And see the holy edifice of stone, 30  
 And not bethink me straight of dangerous rocks,  
 Which touching but my gentle vessel's side,  
 Would scatter all her spices on the stream,  
 Enrobe the roaring waters with my silks,  
 And, in a word, but even now worth this, 35  
 And now worth nothing? Shall I have the thought  
 To think on this, and shall I lack the thought  
 That such a thing bechanced would make me sad?  
 But tell not me; I know, Antonio  
 Is sad to think upon his merchandise. 40

*Ant.* Believe me, no: I thank my fortune for it,  
 My ventures are not in one bottom trusted,  
 Nor to one place; nor is my whole estate  
 Upon the fortune of this present year:  
 Therefore my merchandise makes me not sad. 45

*Salar.* Why, then you are in love.

*Ant.* Fie, fie!

*Salar.* Not in love neither? Then let us say you  
 are sad,

Because you are not merry: and 'twere as easy  
 For you to laugh and leap and say you are merry,  
 Because you are not sad. Now, by two-headed  
 Janus, 50  
 Nature hath framed strange fellows in her time:  
 Some that will evermore peep through their eyes

And laugh like parrots at a bag-piper,  
And other of such vinegar aspect  
That they'll not show their teeth in way of smile, 55  
Though Nestor swear the jest be laughable.

*Enter BASSANIO, LORENZO, and GRATIANO.*

*Salan.* Here comes Bassanio, your most noble  
kinsman,

Gratiano and Lorenzo. Fare ye well:  
We leave you now with better company.

*Salar.* I would have stay'd till I had made you  
merry, 60

If worthier friends had not prevented me.

*Ant.* Your worth is very dear in my regard.  
I take it, your own business calls on you  
And you embrace the occasion to depart.

*Salar.* Good morrow, my good lords. 65

*Bass.* Good signiors both, when shall we laugh?  
say, when?

You grow exceeding strange: must it be so?

*Salar.* We'll make our leisures to attend on yours.

[*Exeunt SALARINO and SALANIO.*]

*Lor.* My Lord Bassanio, since you have found  
Antonio,

We two will leave you: but at dinner-time, 70

I pray you, have in mind where we must meet.

*Bass.* I will not fail you.

*Gra.* You look not well, Signior Antonio;  
You have too much respect upon the world:  
They lose it that do buy it with much care: 75  
Believe me, you are marvellously changed.

*Ant.* I hold the world but as the world, Gratiano;  
A stage where every man must play his part,  
And mine a sad one.

*Gra.* Let me play the fool:  
 With mirth and laughter let old wrinkles come, 80  
 And let my liver rather heat with wine  
 Than my heart cool with mortifying groans.  
 Why should a man, whose blood is warm within,  
 Sit like his grandsire cut in alabaster?  
 Sleep when he wakes and creep into the jaundice 85  
 By being peevish? I tell thee what, Antonio —  
 I love thee, and it is my love that speaks —  
 There are a sort of men whose visages  
 Do cream and mantle like a standing pond.  
 And do a wilful stillness entertain, 90  
 With purpose to be dress'd in an opinion  
 Of wisdom, gravity, profound conceit,  
 As who should say "I am Sir Oracle,  
 And when I ope my lips let no dog bark!"  
 O my Antonio, I do know of these 95  
 That therefore only are reputed wise  
 For saying nothing, when, I am very sure,  
 If they should speak, would almost damn those ears  
 Which, hearing them, would call their brothers fools.  
 I'll tell thee more of this another time: 100  
 But fish not, with this melancholy bait,  
 For this fool gudgeon, this opinion.  
 Come, good Lorenzo. Fare ye well awhile:  
 I'll end my exhortation after dinner.

*Lor.* Well, we will leave you then till dinner-time:  
 I must be one of these same dumb wise men, 106  
 For Gratiano never lets me speak.

*Gra.* Well, keep me company but two years moe,  
 Thou shalt not know the sound of thine own tongue.

*Ant.* Farewell: I'll grow a talker for this gear.

*Gra.* Thanks, i' faith, for silence is only com-  
 mendable 111

In a neat's tongue dried.

[*Exeunt GRATIANO and LORENZO.*]

*Ant.* Is that any thing now?

*Bass.* Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

*Ant.* Well, tell me now what lady is the same  
To whom you swore a secret pilgrimage, 120  
That you to-day promised to tell me of?

*Bass.* 'Tis not unknown to you, Antonio,  
How much I have disabled mine estate,  
By something showing a more swelling port  
Then my faint means would grant continuance: 125  
Nor do I now make moan to be abridged  
From such a noble rate; but my chief care  
Is to come fairly off from the great debts  
Wherein my time something too prodigal  
Hath left me gaged. To you, Antonio, 130  
I owe the most, in money and in love,  
And from your love I have a warranty  
To unburden all my plots and purposes  
How to get clear of all the debts I owe.

*Ant.* I pray you, good Bassanio, let me know it;  
And if it stand, as you yourself still do, 136  
Within the eye of honor, be assured,  
My purse, my person, my extremest means,  
Lie all unlock'd to your occasions.

*Bass.* In my school-days, when I had lost one  
shaft 140  
I shot his fellow of the self-same flight  
The self-same way, with more advised watch,  
To find the other forth, and by adventuring both  
I oft found both: I urge this childhood proof,  
Because what follows is pure innocence. 145  
I owe you much, and, like a wilful youth,

That which I owe is lost; but if you please  
To shoot another arrow that self way  
Which you did shoot the first, I do not doubt,  
As I will watch the aim, or to find both 150  
Or bring your latter hazard back again  
And thankfully rest debtor for the first.

*Ant.* You know me well, and herein spend but  
time

To wind about my love with circumstance;  
And out of doubt you do me now more wrong 155  
In making question of my uttermost  
Than if you had made waste of all I have:  
Then do but say to me what I should do  
That in your knowledge may by me be done,  
And I am prest unto it: therefore speak. 160

*Bass.* In Belmont is a lady richly left;  
And she is fair and, fairer than that word,  
Of wondrous virtues: sometimes from her eyes  
I did receive fair speechless messages:  
Her name is Portia, nothing undervalued 165  
To Cato's daughter, Brutus' Portia:  
Nor is the wide world ignorant of her worth,  
For the four winds blow in from every coast  
Renowned suitors, and her sunny locks  
Hang on her temples like a golden fleece; 170  
Which makes her seat of Belmont Colchos' strand,  
And many Jasons come in quest of her.  
O my Antonio, had I but the means  
To hold a rival place with one of them,  
I have a mind presages me such thrift, 175  
That I should questionless be fortunate!

*Ant.* Thou know'st that all my fortunes are at sea;  
Neither have I money nor commodity  
To raise a present sum: therefore go forth;  
Try what my credit can in Venice do: 180

That shall be rack'd, even to the uttermost,  
To furnish thee to Belmont, to fair Portia.  
Go, presently inquire, and so will I,  
Where money is, and I no question make  
To have it of my trust or for my sake.

185

[*Exeunt.*]

SCENE II. *Belmont. A room in PORTIA'S house.*

*Enter PORTIA and NERISSA.*

*Por.* By my troth, Nerissa, my little body is  
awearied of this great world.

*Ner.* You would be, sweet madam, if your mis-  
eries were in the same abundance as your good for-  
tunes are: and yet, for aught I see, they are as sick  
that surfeit with too much as they that starve with  
nothing. It is no mean happiness therefore, to be  
seated in the mean: superfluity comes sooner by  
white hairs, but competency lives longer.

*Por.* Good sentences and well pronounced. 10

*Ner.* They would be better, if well followed.

*Por.* If to do were as easy as to know what were  
good to do, chapels had been churches and poor men's  
cottages princes' palaces. It is a good divine that  
follows his own instructions: I can easier teach  
twenty what were good to be done, than be one of  
the twenty to follow mine own teaching. The brain  
may devise laws for the blood, but a hot temper leaps  
o'er a cold decree: such a hare is madness the youth,  
to skip o'er the meshes of good counsel the cripple.  
But this reasoning is not in the fashion to choose me  
a husband. O me, the word "choose"! I may  
neither choose whom I would nor refuse whom I

dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none? 26

*Ner.* Your father was ever virtuous; and holy men at their death have good inspirations: therefore the lottery, that he hath devised in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

*Por.* I pray thee, over-name them; and as thou namest them, I will describe them; and, according to my description, level at my affection. 37

*Ner.* First, there is the Neapolitan prince.

*Por.* Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself.

*Ner.* Then there is the County Palatine. 43

*Por.* He doth nothing but frown, as who should say "If you will not have me, choose:" he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being full of unmannerly sadness in his youth. I had rather be married to a death's head with a bone in his mouth than to either of these. God defend me from these two! 51

*Ner.* How say you by the French lord, Monsieur Le Bon?

*Por.* God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if



a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

*Ner.* What say you then to Falconbridge, the young baron of England? 65

*Por.* You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumbshow? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behavior everywhere.

*Ner.* What think you of the Scottish lord, his neighbor? 76

*Por.* That he hath a neighborly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another. 81

*Ner.* How like you the young German, the Duke of Saxony's nephew?

*Por.* Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him. 89

*Ner.* If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

*Por.* Therefore, for fear of the worst, I pray thee,

set a deep glass of Rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I'll be married to a sponge. 97

*Ner.* You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is indeed to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition, depending on the caskets. 103

*Por.* If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure. 109

*Ner.* Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

*Por.* Yes, yes, it was Bassanio; as I think, he was so called. 114

*Ner.* True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

*Por.* I remember him well, and I remember him worthy of thy praise.

*Enter a Serving-man.*

How now! what news?

120

*Serv.* The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night. 124

*Por.* If I could bid the fifth welcome with so

good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before. 130

Whiles we shut the gates upon one wooer, another  
knocks at the door. [Exeunt.]

SCENE III. *Venice. A public place.*

*Enter BASSANIO and SHYLOCK.*

*Shy.* Three thousand ducats; well.

*Bass.* Ay, sir, for three months.

*Shy.* For three months; well.

*Bass.* For the which, as I told you, Antonio shall  
be bound. 5

*Shy.* Antonio shall become bound; well.

*Bass.* May you stead me? will you pleasure me?  
shall I know your answer?

*Shy.* Three thousand ducats, for three months,  
and Antonio bound. 10

*Bass.* Your answer to that?

*Shy.* Antonio is a good man.

*Bass.* Have you heard any imputation to the  
contrary?

*Shy.* O, no, no, no, no: my meaning in saying  
he is a good man is to have you understand me that  
he is sufficient. Yet his means are in supposition;  
he hath an argosy bound to Tripolis, another to the  
Indies; I understand, moreover, upon the Rialto, he  
hath a third at Mexico, a fourth for England, and  
other ventures he hath, squandered abroad. But  
ships are but boards, sailors but men: there be land-

rats and water-rats, land-thieves and water-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

*Bass.* Be assured you may.

*Shy.* I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio? 31

*Bass.* If it please you to dine with us.

*Shy.* Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

*Enter ANTONIO.*

*Bass.* This is Signior Antonio.

*Shy.* [*Aside.*] How like a fawning publican he looks! 40

I hate him for he is a Christian,  
But more for that in low simplicity  
He lends out money gratis and brings down  
The rate of usance here with us in Venice.  
If I can catch him once upon the hip, 45  
I will feed fat the ancient grudge I bear him.  
He hates our sacred nation, and he rails  
Even there where merchants most do congregate,  
On me, my bargains and my well-won thrift,  
Which he calls interest. Cursed be my tribe, 50  
If I forgive him!

*Bass.* Shylock, do you hear?

*Shy.* I am debating of my present store,

And, by the near guess of my memory,  
I cannot instantly raise up the gross  
Of full three thousand ducats. What of that? 55  
Tubal, a wealthy Hebrew of my tribe,  
Will furnish me. But soft! how many months  
Do you desire? [*To ANT.*] Rest you fair, good  
signior;

Your worship was the last man in our mouths.

*Ant.* Shylock, although I neither lend nor borrow  
By taking nor by giving of excess, 61  
Yet, to supply the ripe wants of my friend,  
I'll break a custom. Is he yet possess'd  
How much ye would?

*Shy.* Ay, ay, three thousand ducats.

*Ant.* And for three months. 65

*Shy.* I had forgot; three months; you told me so.  
Well then, your bond; and let me see; but hear you;  
Methought you said you neither lend nor borrow  
Upon advantage.

*Ant.* I do never use it.

*Shy.* When Jacob grazed his uncle Laban's  
sheep — 70

This Jacob from our holy Abram was,  
As his wise mother wrought in his behalf,  
The third possessor; ay, he was the third —

*Ant.* And what of him? did he take interest?

*Shy.* No, not take interest, not, as you would say,  
Directly interest: mark what Jacob did 76  
When Laban and himself were compromised  
That all the eanlings which were streak'd and pied  
Should fall as Jacob's hire.

This was a way to thrive, and he was blest: 80  
And thrift is blessing, if men steal it not.

*Ant.* This was a venture, sir, that Jacob served  
for;

A thing not in his power to bring to pass,  
 But sway'd and fashion'd by the hand of heaven.  
 Was this inserted to make interest good? 85  
 Or is your gold and silver ewes and rams?

*Shy.* I cannot tell; I make it breed as fast:  
 But note me, signior.

*Ant.* Mark you this, Bassanio,  
 The devil can cite Scripture for his purpose.  
 An evil soul producing holy witness 90  
 Is like a villain with a smiling cheek,  
 A goodly apple rotten at the heart:  
 O, what a goodly outside falsehood hath!

*Shy.* Three thousand ducats; 'tis a good round  
 sum. Three months from twelve; then, let me see;  
 the rate — 96

*Ant.* Well, Shylock, shall we be beholding to  
 you?

*Shy.* Signior Antonio, many a time and oft  
 In the Rialto you have rated me  
 About my moneys and my usances: 100  
 Still have I borne it with a patient shrug,  
 For sufferance is the badge of all our tribe.  
 You call me misbeliever, cut-throat dog,  
 And spit upon my Jewish gaberdine,  
 And all for use of that which is mine own. 105  
 Well then, it now appears you need my help:  
 Go to, then; you come to me, and you say  
 "Shylock, we would have moneys:" you say so;  
 You, that did void your rheum upon my beard  
 And foot me as you spurn a stranger cur 110  
 Over your threshold: moneys is your suit.  
 What should I say to you? Should I not say  
 "Hath a dog money? is it possible  
 A cur can lend three thousand ducats?" Or  
 Shall I bend low and in a bondsman's key, 115

With bated breath and whispering humbleness,  
Say this:

“Fair sir, you spit on me on Wednesday last;  
You spurn’d me such a day; another time  
You call’d me dog; and for these courtesies 120  
I’ll lend you thus much moneys?”

*Ant.* I am as like to call thee so again,  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friends; for when did friendship take 125  
A breed for barren metal of his friend?  
But lend it rather to thine enemy,  
Who if he break, thou mayst with better face  
Exact the penalty.

*Shy.* Why, look you, how you storm!  
I would be friends with you and have your love, 130  
Forget the shames that you have stain’d me with,  
Supply your present wants and take no doit  
Of usance for my moneys, and you’ll not hear me:  
This is kind I offer.

*Bass.* This were kindness.

*Shy.* This kindness will I show. 135  
Go with me to a notary, seal me there  
Your single bond; and, in a merry sport,  
If you repay me not on such a day,  
In such a place, such sum or sums as are  
Express’d in the condition, let the forfeit 140  
Be nominated for an equal pound  
Of your fair flesh, to be cut off and taken  
In what part of your body pleaseth me.

*Ant.* Content, i’ faith: I’ll seal to such a bond  
And say there is much kindness in the Jew. 145

*Bass.* You shall not seal to such a bond for me:  
I’d rather dwell in my necessity.

*Ant.* Why, fear not, man; I will not forfeit it:

Within these two months, that's a month before  
This bond expires, I do expect return 150  
Of thrice three times the value of this bond.

*Shy.* O father Abram, what these Christians are,  
Whose own hard dealings teaches them suspect  
The thoughts of others! Pray you, tell me this;  
If he should break his day, what should I gain 155  
By the exaction of the forfeiture?

A pound of man's flesh taken from a man  
Is not so estimable, profitable neither,  
As flesh of muttons, beefs, or goats. I say,  
To buy his favor, I extend this friendship: 160  
If he will take it, so; if not, adieu;  
And, for my love, I pray you wrong me not.

*Ant.* Yes, Shylock, I will seal unto this bond.

*Shy.* Then meet me forthwith at the notary's;  
Give him direction for this merry bond, 165  
And I will go and purse the ducats straight,  
See to my house, left in the fearful guard  
Of an unthrifty knave, and presently  
I will be with you.

*Ant.* Hie thee, gentle Jew.

[*Exit SHY.*

The Hebrew will turn Christian: he grows kind. 170

*Bass.* I like not fair terms and a villain's mind.

*Ant.* Come on: in this there can be no dismay;  
My ships come home a month before the day.

[*Exeunt.*



## ACT II.

SCENE I. *Belmont. A room in PORTIA'S house.*

*Flourish of cornets. Enter the PRINCE OF MOROCCO and his train; PORTIA, NERISSA, and others attending.*

*Mor.* Mislike me not for my complexion,  
The shadow'd livery of the burnish'd sun,  
To whom I am a neighbor and near bred.  
Bring me the fairest creature northward born,  
Where Phœbus' fire scarce thaws the icicles, 5  
And let us make incision for your love,  
To prove whose blood is reddest, his or mine.  
I tell thee, lady, this aspect of mine  
Hath fear'd the valiant: by my love, I swear  
The best-regarded virgins of our clime 10  
Have loved it too: I would not change this hue,  
Except to steal your thoughts, my gentle queen.

*Por.* In terms of choice I am not solely led  
By nice direction of a maiden's eyes;  
Besides, the lottery of my destiny 15  
Bars me the right of voluntary choosing:  
But if my father had not scanted me,  
And hedged me by his wit, to yield myself  
His wife who wins me by that means I told you,  
Yourself, renowned prince, then stood as fair 20  
As any comer I have look'd on yet  
For my affection.

*Mor.* Even for that I thank you:  
Therefore, I pray you, lead me to the caskets  
To try my fortune. By this scimitar,  
That slew the Sophy and a Persian prince 25

That won three fields of Sultan Solymán,  
I would outstare the sternest eyes that look,  
Outbrave the heart most daring on the earth,  
Pluck the young sucking cubs from the she-bear,  
Yea, mock the lion when he roars for prey, 30  
To win thee, lady. But, alas the while!  
If Hercules and Lichas play at dice  
Which is the better man, the greater throw  
May turn by fortune from the weaker hand:  
So is Alcides beaten by his page; 35  
And so may I, blind fortune leading me,  
Miss that which one unworthier may attain,  
And die with grieving.

*Por.* You must take your chance,  
And either not attempt to choose at all,  
Or swear, before you choose, if you choose wrong 40  
Never to speak to lady afterward  
In way of marriage: therefore be advised.

*Mor.* Nor will not. Come, bring me unto my  
chance.

*Por.* First, forward to the temple: after dinner  
Your hazard shall be made.

*Mor.* Good fortune then! 45  
To make me blest or cursed'st among men.

[*Cornets, and exeunt.*]

## SCENE II. Venice. A street.

*Enter LAUNCELOT.*

*Laun.* Certainly my conscience will serve me to  
run from this Jew my master. The fiend is at mine  
elbow and tempts me, saying to me "Gobbo, Launce-  
lot Gobbo, good Launcelot," or "good Gobbo," or  
"good Launcelot Gobbo, use your legs, take the

start, run away." My conscience says "No; take heed, honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via!" says the fiend; "away!" says the fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my conscience, hanging about the neck of my heart, says very wisely to me "My honest friend Launcelot, being an honest man's son," or rather an honest woman's son; for indeed my father did something smack, something grow to, he had a kind of taste; well, my conscience says "Launcelot, budge not." "Budge," says the fiend. "Budge not," says my conscience. "Conscience," say I, "you counsel well;" "Fiend," say I, "you counsel well:" to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel. I will run, fiend; my heels are at your command; I will run.

31

*Enter Old GOBBO, with a basket.*

*Gob.* Master young man, you, I pray you, which is the way to master Jew's?

*Laun.* [*Aside.*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel-blind, knows me not: I will try confusions with him.

*Gob.* Master young gentleman, I pray you, which is the way to master Jew's? 39

*Laun.* Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

*Gob.* By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no? 46

*Laun.* Talk you of young Master Launcelot? [*Aside.*] Mark me now; now will I raise the waters. — Talk you of young Master Launcelot?

*Gob.* No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man and, God be thanked, well to live.

*Laun.* Well, let his father be what a' will, we talk of young Master Launcelot.

*Gob.* Your worship's friend and Launcelot, sir. 55

*Laun.* But I pray you, ergo, old man, ergo, I beseech you, talk you of young master Launcelot?

*Gob.* Of Launcelot, an't please your mastership.

*Laun.* Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

*Gob.* Marry, God forbid! the boy was the very staff of my age, my very prop. 66

*Laun.* Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

*Gob.* Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy, God rest his soul, alive or dead? 71

*Laun.* Do you not know me, father?

*Gob.* Alack, sir, I am sand-blind; I know you not.

*Laun.* Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but at the length truth will out. 80

*Gob.* Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

*Laun.* Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

*Gob.* I cannot think you are my son. 86

*Laun.* I know not what I shall think of that: but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

*Gob.* Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail. 95

*Laun.* It should seem then that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

*Gob.* Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now? 101

*Laun.* Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me

your present to one Master Bassanio, who indeed gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer. 112

*Enter BASSANIO, with LEONARDO and other followers.*

*Bass.* You may do so; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging. 116

*[Exit a Servant.]*

*Laun.* To him, father.

*Gob.* God bless your worship!

*Bass.* Gramercy! wouldst thou aught with me?

*Gob.* Here's my son, sir, a poor boy — 120

*Laun.* Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify —

*Gob.* He hath a great infection, sir, as one would say, to serve — 124

*Laun.* Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify —

*Gob.* His master and he, saving your worship's reverence, are scarce cater-cousins — 129

*Laun.* To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you —

*Gob.* I have here a dish of doves that I would bestow upon your worship, and my suit is — 134

*Laun.* In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

*Bass.* One speak for both. What would you?

*Laun.* Serve you, sir. 140

*Gob.* That is the very defect of the matter, sir.

*Bass.* I know thee well; thou hast obtain'd thy suit:

Shylock thy master spoke with me this day,  
And hath preferr'd thee, if it be preferment  
To leave a rich Jew's service, to become 145  
The follower of so poor a gentleman.

*Laun.* The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

*Bass.* Thou speak'st it well. Go, father, with thy son. 150

Take leave of thy old master and inquire  
My lodging out. Give him a livery  
More guarded than his fellows': see it done.

*Laun.* Father, in. I cannot get a service, no; I have ne'er a tongue in my head. Well, if any man in Italy have a fairer table — which doth offer to swear upon a book, I shall have good fortune. Go to, here's a simple line of life: here's a small trifle of wives: alas, fifteen wives is nothing! eleven widows and nine maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed; here are simple 'scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye. 166

[*Exeunt* LAUNCELOT and Old GOBBO.]

*Bass.* I pray thee, good Leonardo, think on this:

These things being bought and orderly bestow'd  
Return in haste, for I do feast to-night

My best-esteem'd acquaintance: hie thee, go. 170

*Leon.* My best endeavors shall be done herein.

*Enter GRATIANO.*

*Gra.* Where is your master?

*Leon.* Yonder, sir, he walks. *[Exit.*

*Gra.* Signior Bassanio!

*Bass.* Gratiano!

*Gra.* I have a suit to you.

*Bass.* You have obtain'd it. 175

*Gra.* You must not deny me: I must go with you  
to Belmont.

*Bass.* Why then you must. But hear thee,  
Gratiano;

Thou art too wild, too rude and bold of voice;

Parts that become thee happily enough

And in such eyes as ours appear not faults; 180

But where thou art not known, why, there they  
show

Something too liberal. Pray thee, take pain

To allay with some cold drops of modesty

Thy skipping spirit, lest through thy wild behavior

I be misconstrued in the place I go to 185

And lose my hopes.

*Gra.* Signior Bassanio, hear me:

If I do not put on a sober habit,

Talk with respect and swear but now and then,

Wear prayer-books in my pocket, look demurely,

Nay more, while grace is saying, hood mine eyes 190

Thus with my hat, and sigh and say "amen,"

Use all the observance of civility,

Like one well studied in a sad ostent

To please his grandam, never trust me more.

*Bass.* Well, we shall see your bearing. 195



*Gra.* Nay, but I bar to-night: you shall not  
gauge me  
By what we do to-night.

*Bass.* No, that were pity:  
I would entreat you rather to put on  
Your boldest suit of mirth, for we have friends  
That purpose merriment. But fare you well: 200  
I have some business.

*Gra.* And I must to Lorenzo and the rest:  
But we will visit you at supper-time. [*Exeunt.*]

SCENE III. *The same. A room in SHYLOCK'S house*

*Enter JESSICA and LAUNCELOT.*

*Jes.* I am sorry thou wilt leave my father so:  
Our house is hell, and thou, a merry devil,  
Didst rob it of some taste of tediousness.  
But fare thee well, there is a ducat for thee:  
And, Launcelot, soon at supper shalt thou see 5  
Lorenzo, who is thy new master's guest:  
Give him this letter; do it secretly;  
And so farewell: I would not have my father  
See me in talk with thee.

*Laun.* Adieu! tears exhibit my tongue. Most  
beautiful pagan, most sweet Jew, adieu: these foolish  
drops do something drown my manly spirit: adieu.

*Jes.* Farewell, good Launcelot.

[*Exit LAUNCELOT.*]

Alack, what heinous sin is it in me  
To be ashamed to be my father's child!  
But though I am a daughter to his blood, 15  
I am not to his manners. O Lorenzo,  
If thou keep promise, I shall end this strife,  
Become a Christian and thy loving wife. [*Exit.*]

SCENE IV. *The same. A street.*

*Enter* GRATIANO, LORENZO, SALARINO, *and* SALANIO.

*Lor.* Nay, we will slink away in supper-time,  
Disguise us at my lodging and return,  
All in an hour.

*Gra.* We have not made good preparation.

*Salar.* We have not spoke us yet of torch-bearers.

*Salan.* 'Tis vile, unless it may be quaintly  
order'd, 6

And better in my mind not undertook.

*Lor.* 'Tis now but four o'clock: we have two  
hours  
To furnish us.

*Enter* LAUNCELOT, *with a letter.*

Friend Launcelot, what's the news?

*Laun.* An it shall please you to break up this, it  
shall seem to signify. 11

*Lor.* I know the hand: in faith, 'tis a fair hand,  
And whiter than the paper it writ on  
Is the fair hand that writ.

*Gra.* Love-news, in faith.

*Laun.* By your leave, sir. 15

*Lor.* Whither goest thou?

*Laun.* Marry, sir, to bid my old master the Jew  
to sup to-night with my new master the Christian.

*Lor.* Hold, here, take this: tell gentle Jessica  
I will not fail her; speak it privately. 20

[*Exit* LAUNCELOT.]

Go, gentlemen,  
Will you prepare you for this masque to-night?  
I am provided of a torch-bearer.

*Salar.* Ay, marry, I'll be gone about it straight.

*Salan.* And so will I.

*Lor.* Meet me and Gratiano 25

At Gratiano's lodging some hour hence.

*Salar.* 'Tis good we do so.

[*Exeunt* SALARINO and SALANIO.]

*Gra.* Was not that letter from fair Jessica?

*Lor.* I must needs tell thee all. She hath directed  
How I shall take her from her father's house, 30

What gold and jewels she is furnish'd with,

What page's suit she hath in readiness.

If e'er the Jew her father come to heaven,

It will be for his gentle daughter's sake:

And never dare misfortune cross her foot,

Unless she do it under this excuse, 35

That she is issue to a faithless Jew.

Come, go with me; peruse this as thou goest:

Fair Jessica shall be my torch-bearer. [*Exeunt.*]

SCENE V. *The same. Before SHYLOCK'S house.*

*Enter* SHYLOCK and LAUNCELOT.

*Shy.* Well, thou shalt see, thy eyes shall be thy  
judge,

The difference of old Shylock and Bassanio: —

What, Jessica! — thou shalt not gormandize,

As thou hast done with me: — What, Jessica! —

And sleep and snore, and rend apparel out: — 5

Why, Jessica, I say!

*Laun.* Why, Jessica!

*Shy.* Who bids thee call? I do not bid thee call.

*Laun.* Your worship was wont to tell me that I  
could do nothing without bidding.

*Enter* JESSICA.

*Jes.* Call you? what is your will? 10

*Shy.* I am bid forth to supper, Jessica:  
There are my keys. But wherefore should I go?

I am not bid for love; they flatter me:

But yet I'll go in hate, to feed upon

The prodigal Christian. Jessica, my girl, 15

Look to my house. I am right loath to go:

There is some ill a-brewing towards my rest,

For I did dream of money-bags to-night.

*Laun.* I beseech you, sir, go: my young master  
doth expect your reproach. 20

*Shy.* So do I his.

*Laun.* An they have conspired together, I will not  
say you shall see a masque; but if you do, then it was  
not for nothing that my nose fell a-bleeding on Black-  
Monday last at six o'clock i' the morning, falling out  
that year on Ash-Wednesday was four year, in the  
afternoon.

*Shy.* What, are there masques? Hear you me,  
Jessica:

Lock up my doors; and when you hear the drum  
And the vile squealing of the wry-neck'd fife, 30

Clamber not you up to the casements then,

Nor thrust your head into the public street

To gaze on Christian fools with varnish'd faces,

But stop my house's ears, I mean my casements:

Let not the sound of shallow foppery enter 35

My sober house. By Jacob's staff, I swear,

I have no mind of feasting forth to-night:

But I will go. Go you before me, sirrah;

Say I will come.

*Laun.* I will go before, sir. Mistress, look out  
at window, for all this; 41

There will come a Christian by  
Will be worth a Jewess' eye. [Exit.

*Shy.* What says that fool of Hagar's offspring,  
ha?

*Jes.* His words were "Farewell, mistress?"  
nothing else. 45

*Shy.* The patch is kind enough, but a huge  
feeder;

Snail-slow in profit, and he sleeps by day  
More than the wild-cat: drones hive not with  
me:

Therefore I part with him, and part with him  
To one that I would have him help to waste 50  
His borrow'd purse. Well, Jessica, go in:

Perhaps I will return immediately:

Do as I bid you; shut doors after you:

Fast bind, fast find;

A proverb never stale in thrifty mind. [Exit.

*Jes.* Farewell; and if my fortune be not crost,  
I have a father, you a daughter, lost. [Exit.

#### SCENE VI. *The same.*

*Enter GRATIANO and SALARINO, masqued.*

*Gra.* This is the pent-house under which Lorenzo  
Desired us to make stand.

*Salar.* His hour is almost past.

*Gra.* And it is marvel he out-dwells his hour,  
For lovers ever run before the clock.

*Salar.* O, ten times faster Venus' pigeons fly 5  
To seal love's bonds new-made, than they are wont  
To keep obliged faith unforfeited!

*Gra.* That ever holds: who riseth from a feast  
With that keen appetite that he sits down?  
Where is the horse that doth untread again 10  
His tedious measures with the unbated fire  
That he did pace them first? All things that are  
Are with more spirit chased than enjoy'd.  
How like a younker or a prodigal  
The scarfed bark puts from her native bay, 15  
Hugg'd and embraced by the strumpet wind!  
How like the prodigal doth she return,  
With over-weather'd ribs and ragged sails,  
Lean, rent and beggar'd by the strumpet wind!

*Salar.* Here comes Lorenzo: more of this here-  
after. 20

*Enter LORENZO.*

*Lor.* Sweet friends, your patience for my long  
abode;  
Not I, but my affairs, have made you wait:  
When you shall please to play the thieves for wives,  
I'll watch as long for you then. Approach;  
Here dwells my father Jew. Ho! who's within? 25

*Enter JESSICA, above, in boy's clothes.*

*Jes.* Who are you! Tell me, for more certainty,  
Albeit I'll swear that I do know your tongue.

*Lor.* Lorenzo, and thy love.

*Jes.* Lorenzo, certain, and my love indeed,  
For who love I so much? And now who knows 30  
But you, Lorenzo, whether I am yours?

*Lor.* Heaven and thy thoughts are witness that  
thou art.

*Jes.* Here, catch this casket; it is worth the pains.

I am glad 'tis night, you do not look on me,  
For I am much ashamed of my exchange: 35  
But love is blind and lovers cannot see  
The pretty follies that themselves commit;  
For if they could, Cupid himself would blush  
To see me thus transformed to a boy.

*Lor.* Descend, for you must be my torch-bearer.

*Jes.* What, must I hold a candle to my shames?  
They in themselves, good sooth, are too too light.  
Why, 'tis an office of discovery, love;  
And I should be obscured.

*Lor.* So are you, sweet,  
Even in the lovely garnish of a boy. 45  
But come at once;

For the close night doth play the runaway,  
And we are stay'd for at Bassanio's feast.

*Jes.* I will make fast the doors, and gild myself  
With some more ducats, and be with you straight. 50  
[*Exit above.*]

*Gra.* Now, by my hood, a Gentile and no Jew.

*Lor.* Beshrew me but I love her heartily;  
For she is wise, if I can judge of her,  
And fair she is, if that mine eyes be true,  
And true she is, as she hath proved herself, 55  
And therefore, like herself, wise, fair, and true,  
Shall she be placed in my constant soul.

*Enter JESSICA, below.*

What, art thou come? On, gentlemen; away!  
Our masquing mates by this time for us stay.

[*Exit with JESSICA and SALARINO.*]

*Enter ANTONIO.*

*Ant.* Who's there? 60

*Gra.* Signior Antonio!

*Ant.* Fie, fie, Gratiano! where were all the rest?  
'Tis nine o'clock: our friends all stay for you.  
No masque to-night: the wind is come about;  
Bassanio presently will go aboard: 65  
I have sent twenty out to seek for you.

*Gra.* I am glad on't: I desire no more delight  
Than to be under sail and gone to-night. [*Exeunt.*]

SCENE VII. *Belmont. A room in PORTIA'S house.*

*Flourish of cornets. Enter PORTIA, with the  
PRINCE OF MOROCCO, and their trains.*

*Por.* Go draw aside the curtains and discover  
The several caskets to this noble prince.  
Now make your choice.

*Mor.* The first, of gold, who this inscription  
bears,  
"Who chooseth me shall gain what many men de-  
sire;" 5

The second, silver, which this promise carries,  
"Who chooseth me shall get as much as he deserves;"  
This third, dull lead, with warning all as blunt,  
"Who chooseth me must give and hazard all he  
hath."

How shall I know if I do choose the right? 10

*Por.* The one of them contains my picture,  
prince:

If you choose that, then I am yours withal.

*Mor.* Some god direct my judgment! Let me  
see;

I will survey the inscriptions back again.



What says this leaden casket? 15  
"Who chooseth me must give and hazard all he  
hath."

Must give! for what? for lead? hazard for lead?  
This casket threatens. Men that hazard all  
Do it in hope of fair advantages:  
A golden mind stoops not to shows of dross; 20  
I'll then nor give nor hazard aught for lead.  
What says the silver with her virgin hue?  
"Who chooseth me shall get as much as he deserves."  
As much as he deserves! Pause there, Morocco,  
And weigh thy value with an even hand: 25

If thou be'st rated by thy estimation,  
Thou dost deserve enough; and yet enough  
May not extend so far as to the lady:  
And yet to be afeard of my deserving  
Were but a weak disabling of myself. 30  
As much as I deserve! Why, that's the lady:  
I do in birth deserve her, and in fortunes,  
In graces and in qualities of breeding;  
But more than these, in love I do deserve.  
What if I stray'd no further, but chose here? 35  
Let's see once more this saying graved in gold;  
"Who chooseth me shall gain what many men de-  
sire."

Why, that's the lady; all the world desires her;  
From the four corners of the earth they come,  
To kiss this shrine, this mortal breathing saint: 40  
The Hyrcanian deserts and the vasty wilds  
Of wide Arabia are as throughfares now  
For princes to come view fair Portia:  
The watery kingdom, whose ambitious head  
Spits in the face of heaven, is no bar 45  
To stop the foreign spirits, but they come,  
As o'er a brook, to see fair Portia.

One of these three contains her heavenly picture.  
Is't like that lead contains her? 'Twere damna-  
tion

To think so base a thought: it were too gross 50  
To rib her cerecloth in the obscure grave.

Or shall I think in silver she's immured,  
Being ten times undervalued to tried gold?

O sinful thought! Never so rich a gem  
Was set in worse than gold. They have in England  
A coin that bears the figure of an angel 56

Stamped in gold, but that's insculp'd upon;

But here an angel in a golden bed

Lies all within. Deliver me the key:

Here do I choose, and thrive I as I may! 60

*Por.* There, take it, prince; and if my form lie  
there,

Then I am yours. [*He unlocks the golden casket.*

*Mor.* O hell! what have we here?

A carrion Death, within whose empty eye  
There is a written scroll! I'll read the writing.

[*Reads.*] All that glisters is not gold; 65

Often have you heard that told:

Many a man his life hath sold

But my outside to behold:

Gilded tombs do worms infold.

Had you been as wise as bold, 70

Young in limbs, in judgment old,

Your answer had not been inscroll'd:

Fare you well; your suit is cold.

Cold, indeed; and labor lost:

Then, farewell, heat, and welcome, frost!

Portia, adieu. I have too grieved a heart 76

To take a tedious leave: thus losers part.

[*Exit with his train. Flourish of cornets.*

*Por.* A gentle riddance. Draw the curtains, go.  
Let all of his complexion choose me so. [*Exeunt.*]

SCENE VIII. *Venice. A street.*

*Enter SALARINO and SALANIO.*

*Salar.* Why, man, I saw Bassanio under sail:  
With him is Gratiano gone along;  
And in their ship I am sure Lorenzo is not.

*Salan.* The villain Jew with outcries raised the  
duke,

Who went with him to search Bassanio's ship. 5

*Salar.* He came too late, the ship was under sail:  
But there the duke was given to understand  
That in a gondola were seen together  
Lorenzo and his amorous Jessica:  
Besides, Antonio certified the duke 10  
They were not with Bassanio in his ship.

*Salan.* I never heard a passion so confused,  
So strange, outrageous, and so variable,  
As the dog Jew did utter in the streets:  
"My daughter! O my ducats! O my daughter! 15  
Fled with a Christian! O my Christian ducats!  
Justice! the law! my ducats, and my daughter!  
A sealed bag, two sealed bags of ducats,  
Of double ducats, stolen from me by my daughter!  
And jewels, two stones, two rich and precious stones,  
Stolen by my daughter! Justice! find the girl; 21  
She hath the stones upon her, and the ducats."

*Salar.* Why, all the boys in Venice follow him,  
Crying, his stones, his daughter, and his ducats.

*Salan.* Let good Antonio look he keep his day, 25  
Or he shall pay for this.

*Salar.* Marry, well remember'd.  
I reason'd with a Frenchman yesterday,  
Who told me, in the narrow seas that part  
The French and English, there miscarried  
A vessel of our country richly fraught: 30  
I thought upon Antonio when he told me,  
And wish'd in silence that it were not his.

*Salan.* You were best to tell Antonio what you  
hear;  
Yet do not suddenly, for it may grieve him.

*Salar.* A kinder gentleman treads not the earth.  
I saw Bassanio and Antonio part: 36  
Bassanio told him he would make some speed  
Of his return: he answer'd, "Do not so;  
Slubber not business for my sake, Bassanio,  
But stay the very riping of the time; 40  
And for the Jew's bond which he hath of me,  
Let it not enter in your mind of love:  
Be merry, and employ your chiefest thoughts  
To courtship and such fair ostents of love  
As shall conveniently become you there:" 45  
And even there, his eye being big with tears,  
Turning his face, he put his hand behind him,  
And with affection wondrous sensible  
He wrung Bassanio's hand; and so they parted.

*Salan.* I think he only loves the world for him. 50  
I pray thee, let us go and find him out  
And quicken his embraced heaviness  
With some delight or other.

*Salar.* Do we so. [Exeunt.

SCENE IX. *Belmont. A room in PORTIA'S house.*

*Enter NERISSA with a Servitor.*

*Ner.* Quick, quick, I pray thee; draw the curtain straight:

The Prince of Arragon hath ta'en his oath,  
And comes to his election presently.

*Flourish of cornets. Enter the PRINCE OF ARRAGON, PORTIA, and their trains.*

*Por.* Behold, there stand the caskets, noble prince:

If you choose that wherein I am contain'd, 5  
Straight shall our nuptial rites be solemnized.  
But if you fail, without more speech, my lord,  
You must be gone from hence immediately.

*Ar.* I am enjoin'd by oath to observe three things:  
First, never to unfold to any one 10  
Which casket 'twas I chose; next, if I fail  
Of the right casket, never in my life  
To woo a maid in way of marriage:  
Lastly,  
If I do fail in fortune of my choice, 15  
Immediately to leave you and be gone.

*Por.* To these injunctions every one doth swear  
That comes to hazard for my worthless self.

*Ar.* And so have I address'd me. Fortune now  
To my heart's hope! Gold; silver; and base lead.  
"Who chooseth me must give and hazard all he  
hath." 21

You shall look fairer, ere I give or hazard.

What says the golden chest? ha! let me see:

“Who chooseth me shall gain what many men desire.”

What many men desire! that “many” may be meant 25

By the fool multitude, that choose by show,  
Not learning more than the fond eye doth teach;  
Which pries not to the interior, but, like the martlet,  
Builds in the weather on the outward wall,  
Even in the force and road of casualty. 30

I will not choose what many men desire,  
Because I will not jump with common spirits  
And rank me with the barbarous multitudes  
Why, then to thee, thou silver treasure-house  
Tell me once more what title thou dost bear: 35

‘Who chooseth me shall get as much as he deserves:’  
And well said too; for who shall go about  
To cozen fortune and be honorable  
Without the stamp of merit? Let none presume  
To wear an undeserved dignity. 40

O, that estates, degrees and offices  
Were not derived corruptly, and that clear honor  
Were purchased by the merit of the wearer!  
How many then should cover that stand bare!  
How many be commanded that command! 45  
How much low peasantry would then be glean’d  
From the true seed of honor! and how much honor  
Pick’d from the chaff and ruin of the times  
To be new-varnish’d! Well, but to my choice:

“Who chooseth me shall get as much as he deserves.”  
I will assume desert. Give me a key for this, 51  
And instantly unlock my fortunes here.

[*He opens the silver casket.*

*Por.* Too long a pause for that which you find there.

*Ar.* What's here? the portrait of a blinking idiot,  
Presenting me a schedule! I will read it. 55  
How much unlike art thou to Portia!  
How much unlike my hopes and my deservings!  
"Who chooseth me shall get as much as he de-  
serves."

Did I deserve no more than a fool's head?  
Is that my prize? are my deserts no better? 60

*Por.* To offend, and judge, are distinct offices  
And of opposed natures.

*Ar.* What is here?  
[*Reads.* The fire seven times tried this:  
Seven times tried that judgment is,  
That did never choose amiss. 65  
Some there be that shadows kiss;  
Such have but a shadow's bliss:  
There be fools alive, I wis,  
Silver'd o'er; and so was this.  
Take what wife you will to bed, 70  
I will ever be your head:  
So be gone, sir: you are sped.

Still more fool I shall appear  
By the time I linger here:  
With one fool's head I came to woo, 75  
But I go away with two.  
Sweet, adieu. I'll keep my oath,  
Patiently to bear my wrath.

[*Exeunt* ARRAGON *and* train.]

*Por.* Thus hath the candle singed the moth.  
O, these deliberate fools! when they do choose, 80  
They have the wisdom by their wit to lose.

*Ner.* The ancient saying is no heresy,  
Hanging and wiving goes by destiny.

*Por.* Come, draw the curtain, Nerissa.

*Enter a Servant.*

*Serv.* Where is my lady?

*Por.* Here: what would my lord? 85

*Serv.* Madam, there is alighted at your gate  
A young Venetian, one that comes before  
To signify the approaching of his lord;  
From whom he bringeth sensible regrets,  
To wit, besides commends and courteous breath, 90  
Gifts of rich value. Yet I have not seen  
So likely an ambassador of love:

A day in April never came so sweet,  
To show how costly summer was at hand,  
As this fore-spurrer comes before his lord. 95

*Por.* No more, I pray thee: I am half afeard  
Thou wilt say anon he is some kin to thee,  
Thou spend'st such high-day wit in praising him.  
Come, come, Nerissa; for I long to see  
Quick Cupid's post that comes so mannerly. 100

*Ner.* Bassanio, lord Love, if thy will it be!

*[Exeunt.]*

### ACT III.

SCENE I. *Venice. A street.*

*Enter SALANIO and SALARINO.*

*Salan.* Now, what news on the Rialto?

*Salar.* Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat and fatal, where the carcasses of



many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word. 7

*Salan.* I would she were as lying a gossip in that as ever knapped ginger or made her neighbors believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio — O that I had a title good enough to keep his name company! —

*Salar.* Come, the full stop. 15

*Salan.* Ha! what sayest thou? Why, the end is, he hath lost a ship.

*Salar.* I would it might prove the end of his losses. 19

*Salan.* Let me say "amen" betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

*Enter SHYLOCK.*

How now, Shylock! what news among the merchants?

*Shy.* You knew, none so well, none so well as you, of my daughter's flight. 26

*Salar.* That's certain: I, for my part, knew the tailor that made the wings she flew withal.

*Salan.* And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam. 31

*Shy.* My own flesh and blood to rebel!

*Salar.* There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no? 37

*Shy.* There I have another bad match: a bank-

rupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

*Salar.* Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for? 46

*Shy.* To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute, and it shall go hard but I will better the instruction. 67

*Enter a Servant.*

*Serv.* Gentlemen, my master Antonio is at his house and desires to speak with you both.

*Salar.* We have been up and down to seek him.

*Enter TUBAL.*

*Salan.* Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew. [*Exeunt SALANIO, SALARINO, and Servant.*]

*Shy.* How now, Tubal! what news from Genoa? hast thou found my daughter? 75

*Tub.* I often came where I did hear of her, but cannot find her.

*Shy.* Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now; two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search; why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding. 91

*Tub.* Yes, other men have ill luck too: Antonio, as I heard in Genoa —

*Shy.* What, what, what? ill luck, ill luck?

*Tub.* Hath an argosy cast away, coming from Tripolis. 96

*Shy.* I thank God, I thank God. Is't true, is't true?

*Tub.* I spoke with some of the sailors that escaped the wreck. 100

*Shy.* I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

*Tub.* Your daughter spent in Genoa, as I heard,  
in one night fourscore ducats! 104

*Shy.* Thou stickest a dagger in me: I shall never  
see my gold again: fourscore ducats at a sitting!  
fourscore ducats!

*Tub.* There came divers of Antonio's creditors  
in my company to Venice, that swear he cannot  
choose but break. 110

*Shy.* I am very glad of it: I'll plague him; I'll  
torture him: I am glad of it.

*Tub.* One of them showed me a ring that he had  
of your daughter for a monkey. 114

*Shy.* Out upon her! Thou torturest me, Tubal:  
it was my turquoise; I had it of Leah when I was  
a bachelor: I would not have given it for a wilderness  
of monkeys.

*Tub.* But Antonio is certainly undone. 119

*Shy.* Nay, that's true, that's very true. Go,  
Tubal, fee me an officer; bespeak him a fortnight  
before. I will have the heart of him, if he forfeit;  
for, were he out of Venice, I can make what mer-  
chandise I will. Go to, Tubal, and meet me at our  
synagogue; go, good Tubal; at our synagogue,  
Tubal. [Exeunt.]

SCENE II. *Belmont. A room in PORTIA'S house.*

*Enter BASSANIO, PORTIA, GRATIANO, NERISSA,  
and Attendants.*

*Por.* I pray you, tarry: pause a day or two  
Before you hazard; for, in choosing wrong,  
I lose your company: therefore forbear awhile.  
There's something tells me, but it is not love,

I would not lose you; and you know yourself, 5  
Hate counsels not in such a quality.  
But lest you should not understand me well —  
And yet a maiden hath no tongue but thought —  
I would detain you here some month or two  
Before you venture for me. I could teach you 10  
How to choose right, but I am then forsworn;  
So will I never be: so may you miss me;  
But if you do, you'll make me wish a sin,  
That I had been forsworn. Beshrew your eyes,  
They have o'erlook'd me and divided me; 15  
One half of me is yours, the other half yours,  
Mine own, I would say; but if mine, then yours,  
And so all yours. O, these naughty times  
Put bars between the owners and their rights!  
And so, though yours, not yours. Prove it so, 20  
Let fortune go to hell for it, not I.  
I speak too long; but 'tis to peize the time,  
To eke it and to draw it out in length,  
To stay you from election.

*Bass.* Let me choose;  
For as I am, I live upon the rack. 25

*Por.* Upon the rack, Bassanio! then confess  
What treason there is mingled with your love.

*Bass.* None but that ugly treason of mistrust,  
Which makes me fear the enjoying of my love:  
There may as well be amity and life 30  
'Tween snow and fire, as treason and my love.

*Por.* Ay, but I fear you speak upon the rack,  
Where men enforced do speak anything.

*Bass.* Promise me life, and I'll confess the truth.

*Por.* Well then, confess and live.

*Bass.* "Confess" and "love" 35  
Had been the very sum of my confession:  
O happy torment, when my torturer

Doth teach me answers for deliverance!  
But let me to my fortune and the caskets.

*Por.* Away, then! I am lock'd in one of them: 40  
If you do love me, you will find me out.  
Nerissa and the rest, stand all aloof.  
Let music sound while he doth make his choice;  
Then, if he lose, he makes a swan-like end,  
Fading in music: that the comparison 45  
May stand more proper, my eye shall be the stream  
And watery death-bed for him. He may win;  
And what is music then? Then music is  
Even as the flourish when true subjects bow  
To a new-crowned monarch: such it is 50  
As are those dulcet sounds in break of day  
That creep into the dreaming bridegroom's ear  
And summon him to marriage. Now he goes,  
With not less presence, but with much more love,  
Than young Alcides, when he did redeem 55  
The virgin tribute paid by howling Troy  
To the sea-monster: I stand for sacrifice;  
The rest aloof are the Dardanian wives,  
With bleared visages, come forth to view  
The issue of the exploit. Go, Hercules! 60  
Live thou, I live: with much much more dismay  
I view the fight than thou that makest the fray.

*[Music, whilst BASSANIO comments on the  
caskets to himself.]*

### SONG

Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished? 65  
Reply.  
It is engender'd in the eyes,

With gazing fed; and fancy dies  
In the cradle where it lies.

Let us all ring fancy's knell: 70

I'll begin it — Ding, dong, bell.

*All.* Ding, dong, bell.

*Bas.* So may the outward shows be least themselves;

The world is still deceived with ornament.

In law, what plea so tainted and corrupt 75

But, being season'd with a gracious voice,

Obscures the show of evil? In religion,

What damned error, but some sober brow

Will bless it and approve it with a text,

Hiding the grossness with fair ornament? 80

There is no vice so simple but assumes

Some mark of virtue on his outward parts:

How many cowards, whose hearts are all as false

As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars, 85

Who, inward search'd, have livers white as milk;

And these assume but valor's excrement

To render them redoubted! Look on beauty,

And you shall see 'tis purchased by the weight;

Which therein works a miracle in nature, 90

Making them lightest that wear most of it:

So are those crisped snaky golden locks

Which make such wanton gambols with the wind,

Upon supposed fairness, often known

To be the dowry of a second head, 95

The skull that bred them in the sepulchre.

Thus ornament is but the guiled shore

To a most dangerous sea; the beauteous scarf

Veiling an Indian beauty; in a word,

The seeming truth which cunning times put on 100



To entrap the wisest. Therefore, thou gaudy gold,  
 Hard food for Midas, I will none of thee;  
 Nor none of thee, thou pale and common drudge  
 'Tween man and man: but thou, thou meagre  
 lead,

Which rather threatenest than dost promise aught,  
 Thy paleness moves me more than eloquence; 106  
 And here choose I: joy be the consequence!

*Por.* [*Aside.*] How all the other passions fleet  
 to air,

As doubtful thoughts, and rash-embraced despair,  
 And shuddering fear, and green-eyed jealousy! 110  
 O love, be moderate; allay thy ecstasy;  
 In measure rain thy joy; scant this excess.  
 I feel too much thy blessing: make it less,  
 For fear I surfeit.

*Bass.* What find I here?

[*Opening the leaden casket.*]

Fair Portia's counterfeit! What demi-god 115  
 Hath come so near creation? Move these eyes?  
 Or whether, riding on the balls of mine,  
 Seem they in motion? Here are sever'd lips,  
 Parted with sugar breath: so sweet a bar  
 Should sunder such sweet friends. Here in her hairs  
 The painter plays the spider and hath woven 121  
 A golden mesh to entrap the hearts of men  
 Faster than gnats in cobwebs: but her eyes —  
 How could he see to do them? having made one,  
 Methinks it should have power to steal both his 125  
 And leave itself unfurnish'd. Yet look, how far  
 The substance of my praise doth wrong this shadow  
 In underprizing it, so far this shadow  
 Doth limp behind the substance. Here's the  
 scroll,  
 The continent and summary of my fortune. 130



[*Reads.*] You that choose not by the view,  
Chance as fair and choose as true!  
Since this fortune falls to you,  
Be content and seek no new.  
If you be well pleased with this 135  
And hold your fortune for your bliss,  
Turn you where your lady is  
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave;  
I come by note, to give and to receive. 140  
Like one of two contending in a prize,  
That thinks he hath done well in people's eyes,  
Hearing applause and universal shout,  
Giddy in spirit, still gazing in a doubt  
Whether those peals of praise be his or no, 145  
So, thrice-fair lady, stand I, even so;  
As doubtful whether what I say be true,  
Until confirmed, sign'd, ratified by you.

*Por.* You see me, Lord Bassanio, where I stand,  
Such as I am: though for myself alone 150  
I would not be ambitious in my wish,  
To wish myself much better; yet, for you  
I would be trebled twenty times myself;  
A thousand times more fair, ten thousand times  
More rich; 155  
That only to stand high in your account,  
I might in virtues, beauties, livings, friends,  
Exceed account; but the full sum of me  
Is sum of — something, which, to term in gross,  
Is an unlesson'd girl, unschool'd, unpractised; 160  
Happy in this, she is not yet so old  
But she may learn; happier than this,  
She is not bred so dull but she can learn;  
Happiest of all in that her gentle spirit

Commits itself to yours to be directed, 165  
As from her lord, her governor, her king.  
Myself and what is mine to you and yours  
Is now converted: but now I was the lord  
Of this fair mansion, master of my servants,  
Queen o'er myself; and even now, but now, 170  
This house, these servants and this same myself  
Are yours, my lord: I give them with this ring;  
Which when you part from, lose, or give away,  
Let it presage the ruin of your love  
And be my vantage to exclaim on you. 175

*Bass.* Madam, you have bereft me of all words,  
Only my blood speaks to you in my veins;  
And there is such confusion in my powers  
As, after some oration fairly spoke  
By a beloved prince, there doth appear 180  
Among the buzzing pleased multitude;  
Where every something, being blent together,  
Turns to a wild of nothing, save of joy,  
Express'd and not express'd. But when this ring  
Parts from this finger, then parts life from hence: 185  
O, then be bold to say Bassanio's dead!

*Ner.* My lord and lady, it is now our time,  
That have stood by and seen our wishes prosper,  
To cry, good joy: good joy, my lord and lady!

*Gra.* My lord Bassanio and my gentle lady, 190  
I wish you all the joy that you can wish;  
For I am sure you can wish none from me:  
And when your honors mean to solemnize  
The bargain of your faith, I do beseech you,  
Even at that time I may be married too. 195

*Bass.* With all my heart, so thou canst get a wife.

*Gra.* I thank your lordship, you have got me one.  
My eyes, my lord, can look as swift as yours:  
You saw the mistress, I beheld the maid;

You loved, I loved; for intermission 200  
No more pertains to me, my lord, than you.  
Your fortune stood upon the casket here,  
And so did mine too, as the matter falls;  
For wooing here until I sweat again,  
And swearing till my very roof was dry 205  
With oaths of love, at last, if promise last,  
I got a promise of this fair one here.  
To have her love, provided that your fortune  
Achieved her mistress.

*Por.* Is this true, Nerissa?

*Ner.* Madam, it is, so you stand pleased withal.

*Bass.* And do you, Gratiano, mean good faith?

*Gra.* Yes, faith, my lord.

*Bass.* Our feast shall be much honor'd in your  
marriage.

*Gra.* But who comes here? Lorenzo and his  
infidel?

What, and my old Venetian friend Salerio? 215

*Enter LORENZO, JESSICA, and SALERIO, a mes-  
senger from Venice.*

*Bass.* Lorenzo and Salerio, welcome hither;  
If that the youth of my new interest here  
Have power to bid you welcome. By your leave,  
I bid my very friends and countrymen,  
Sweet Portia, welcome.

*Por.* So do I, my lord, 220  
They are entirely welcome.

*Lor.* I thank your honor. For my part, my lord,  
My purpose was not to have seen you here;  
But meeting with Salerio by the way,  
He did entreat me, past all saying nay, 225

To come with him along.

*Saler.* I did, my lord;  
And I have reason for it. Signor Antonio  
Commends him to you. [*Gives BASSANIO a letter.*]

*Bass.* Ere I ope his letter,  
I pray you, tell me how my good friend doth.

*Saler.* Not sick, my lord, unless it be in mind; 230  
Nor well, unless in mind: his letter there  
Will show you his estate.

*Gra.* Nerissa, cheer yon stranger; bid her wel-  
come.

Your hand, Salerio: what's the news from Venice?  
How doth that royal merchant, good Antonio? 235  
I know he will be glad of our success;  
We are the Jasons, we have won the fleece.

*Saler.* I would you had won the fleece that he  
hath lost.

*Por.* There are some shrewd contents in yon  
same paper,

That steals the color from Bassanio's cheek: 240  
Some dear friend dead; else nothing in the world  
Could turn so much the constitution  
Of any constant man. What, worse and worse!  
With leave, Bassanio; I am half yourself,  
And I must freely have the half of anything 245  
That this same paper bring you.

*Bass.* O sweet Portia,  
Here are a few of the unpleasant'st words  
That ever blotted paper! Gentle lady,  
When I did first impart my love to you,  
I freely told you, all the wealth I had 250  
Ran in my veins, I was a gentleman;  
And then I told you true: and yet, dear lady,  
Rating myself at nothing, you shall see  
How much I was a braggart. When I told you

My state was nothing, I should then have told you  
That I was worse than nothing; for indeed 256  
I have engaged myself to a dear friend,  
Engaged my friend to his mere enemy,  
To feed my means. Here is a letter, lady;  
The paper as the body of my friend, 260  
And every word in it a gaping wound,  
Issuing life-blood. But is it true, Salerio?  
Have all his ventures fail'd? What, not one hit?  
From Tripolis, from Mexico and England,  
From Lisbon, Barbary and India? 265  
And not one vessel 'scape the dreadful touch  
Of merchant-marring rocks?

*Saler.* Not one, my lord.  
Besides, it should appear, that if he had  
The present money to discharge the Jew,  
He would not take it. Never did I know 270  
A creature, that did bear the shape of man,  
So keen and greedy to confound a man:  
He plies the duke at morning and at night,  
And doth impeach the freedom of the state,  
If they deny him justice: twenty merchants, 275  
The duke himself, and the magnificoes  
Of greatest port, have all persuaded with him;  
But none can drive him from the envious plea  
Of forfeiture, of justice and his bond.

*Jes.* When I was with him I have heard him  
swear 280

To Tubal and to Chus, his countrymen,  
That he would rather have Antonio's flesh  
Than twenty times the value of the sum  
That he did owe him: and I know, my lord,  
If law, authority and power deny not, 285  
It will go hard with poor Antonio.

*Por.* Is it your dear friend that is thus in trouble?

*Bass.* The dearest friend to me, the kindest man,  
 The best-condition'd and unwearied spirit  
 In doing courtesies, and one in whom 290  
 The ancient Roman honor more appears  
 Than any that draws breath in Italy.

*Por.* What sum owes he the Jew?

*Bass.* For me three thousand ducats.

*Por.* What, no more?

Pay him six thousand, and deface the bond; 295  
 Double six thousand, and then treble that,  
 Before a friend of this description  
 Shall lose a hair through Bassanio's fault.  
 First go with me to church and call me wife,  
 And then away to Venice to your friend; 300  
 For never shall you lie by Portia's side  
 With an unquiet soul. You shall have gold  
 To pay the petty debt twenty times over:  
 When it is paid, bring your true friend along.  
 My maid Nerissa and myself meantime 305  
 Will live as maids and widows. Come, away!  
 For you shall hence upon your wedding-day:  
 Bid your friends welcome, show a merry cheer:  
 Since you are dear bought, I will love you dear.  
 But let me hear the letter of your friend. 310

*Bass.* [*Reads.*] Sweet Bassanio, my ships have  
 all miscarried, my creditors grow cruel, my estate is  
 very low, my bond to the Jew is forfeit; and since in  
 paying it, it is impossible I should live, all debts are  
 cleared between you and I. If I might but see you  
 at my death — notwithstanding, use your pleasure:  
 if your love do not persuade you to come, let not my  
 letter.

*Por.* O love, dispatch all business, and be gone!

*Bass.* Since I have your good leave to go away,  
 I will make haste: but, till I come again, 321

No bed shall e'er be guilty of my stay,  
No rest be interposer 'twixt us twain. [Exeunt.

## SCENE III. Venice. A street.

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler.

*Shy.* Gaoler, look to him: tell not me of mercy;  
This is the fool that lent out money gratis:  
Gaoler, look to him.

*Ant.* Hear me yet, good Shylock.

*Shy.* I'll have my bond; speak not against my  
bond:

I have sworn an oath that I will have my bond. 5  
Thou call'st me dog before thou hadst a cause;  
But, since I am a dog, beware my fangs:  
The duke shall grant me justice. I do wonder,  
Thou naughty gaoler, that thou art so fond  
To come abroad with him at his request. 10

*Ant.* I pray thee, hear me speak.

*Shy.* I'll have my bond; I will not hear thee  
speak:

I'll have my bond; and therefore speak no more.  
I'll not be made a soft and dull-eyed fool,  
To shake the head, relent, and sigh, and yield 15  
To Christian intercessors. Follow not;  
I'll have no speaking; I will have my bond. [Exit.

*Salar.* It is the most impenetrable cur  
That ever kept with men.

*Ant.* Let him alone;

I'll follow him no more with bootless prayers. 20  
He seeks my life; his reason well I know:  
I oft deliver'd from his forfeitures

Many that have at times made moan to me;  
Therefore he hates me.

*Salar.* I am sure the duke  
Will never grant this forfeiture to hold. 25

*Ant.* The duke cannot deny the course of law:  
For the commodity that strangers have  
With us in Venice, if it be denied,  
Will much impeach the justice of the state;  
Since that the trade and profit of the city 30  
Consisteth of all nations. Therefore go:  
These griefs and losses have so bated me,  
That I shall hardly spare a pound of flesh  
To-morrow to my bloody creditor.  
Well, gaoler, on. Pray God, Bassanio come 35  
To see me pay his debt, and then I care not! [*Exeunt.*]

SCENE IV. *Belmont. A room in PORTIA'S house.*

*Enter PORTIA, NERISSA, LORENZO, JESSICA, and  
BALTHASAR.*

*Lor.* Madam, although I speak it in your  
presence,  
You have a noble and a true conceit  
Of god-like amity; which appears most strongly  
In bearing thus the absence of your lord.  
But if you knew to whom you show this honor, 5  
How true a gentleman you send relief,  
How dear a lover of my lord your husband,  
I know you would be prouder of the work  
Than customary bounty can enforce you.

*Por.* I never did repent for doing good, 10  
Nor shall not now: for in companions



That do converse and waste the time together,  
Whose souls do bear an equal yoke of love,  
There must be needs a like proportion  
Of lineaments, of manners and of spirit; 15  
Which makes me think that this Antonio,  
Being the bosom lover of my lord,  
Must needs be like my lord. If it be so,  
How little is the cost I have bestow'd  
In purchasing the semblance of my soul 20  
From out the state of hellish misery!  
This comes too near the praising of myself:  
Therefore no more of it: hear other things.  
Lorenzo, I commit into your hands  
The husbandry and manage of my house 25  
Until my lord's return: for mine own part,  
I have toward heaven breathed a secret vow  
To live in prayer and contemplation,  
Only attended by Nerissa here,  
Until her husband and my lord's return: 30  
There is a monastery two miles off;  
And there will we abide. I do desire you  
Not to deny this imposition,  
The which my love and some necessity  
Now lays upon you.

*Lor.* Madam, with all my heart: 35  
I shall obey you in all fair commands.

*Por.* My people do already know my mind,  
And will acknowledge you and Jessica  
In place of Lord Bassanio and myself.  
And so farewell, till we shall meet again. 40

*Lor.* Fair thoughts and happy hours attend on  
you!

*Jes.* I wish your ladyship all heart's content.

*Por.* I thank you for your wish, and am well  
pleased

To wish it back on you: fare you well, Jessica.

[*Exeunt JESSICA and LORENZO.*

Now, Balthasar,

45

As I have ever found thee honest-true,

So let me find thee still. Take this same letter,

And use thou all the endeavor of a man

In speed to Padua: see thou render this

Into my cousin's hand, Doctor Bellario;

50

And, look, what notes and garments he doth give  
thee,

Bring them, I pray thee, with imagined speed

Unto the traject, to the common ferry

Which trades to Venice. Waste no time in words,

But get thee gone: I shall be there before thee. 55

*Balth.* Madam, I go with all convenient speed.

[*Exit.*

*Por.* Come on, Nerissa; I have work in hand  
That you yet know not of: we'll see our husbands  
Before they think of us.

*Ner.*

Shall they see us?

*Por.* They shall, Nerissa; but in such a habit, 60

That they shall think we are accomplished

With that we lack. I hold thee any wager,

When we are both accoutred like young men,

I'll prove the prettier fellow of the two,

And wear my dagger with the braver grace,

65

And speak between the change of man and boy

With a reed voice, and turn two mincing steps

Into a manly stride, and speak of frays

Like a fine bragging youth, and tell quaint lies,

How honorable ladies sought my love,

70

Which I denying, they fell sick and died;

I could not do withal; then I'll repent,

And wish, for all that, I had not kill'd them;

And twenty of these puny lies I'll tell,

That men shall swear I have discontinued school 75  
Above a twelvemonth. I have within my mind  
A thousand raw tricks of these bragging Jacks,  
Which I will practice.

But come, I'll tell thee all my whole device  
When I am in my coach, which stays for us 80  
At the park gate; and therefore haste away,  
For we must measure twenty miles to-day.

[*Exeunt.*]

SCENE V. *The same. A garden.*

*Enter LAUNCELOT, LORENZO, and JESSICA.*

*Lor.* Go in, sirrah; bid them prepare for dinner.

*Laun.* That is done, sir; they have all stomachs.

*Lor.* Good Lord, what a wit-snapper are you!  
then bid them prepare dinner.

*Laun.* That is done too, sir; only "cover" is the  
word. 6

*Lor.* Will you cover then, sir?

*Laun.* Not so, sir, neither; I know my duty.

*Lor.* Yet more quarrelling with occasion! Wilt  
thou show the whole wealth of thy wit in an instant?  
I pray thee, understand a plain man in his plain  
meaning: go to thy fellows; bid them cover the table,  
serve in the meat, and we will come in to dinner. 13

*Laun.* For the table, sir, it shall be served in;  
for the meat, sir, it shall be covered; for your coming  
in to dinner, sir, why, let it be as humors and conceits  
shall govern. [Exit.

*Lor.* O dear discretion, how his words are suited!  
The fool hath planted in his memory  
An army of good words; and I do know 20

A many fools, that stand in better place,  
Garnish'd like him, that for a tricky word  
Defy the matter. How cheer'st thou, Jessica?  
And now, good sweet, say thy opinion,  
How dost thou like the Lord Bassanio's wife? 25

*Jes.* Past all expressing. It is very meet  
The Lord Bassanio live an upright life;  
For, having such a blessing in his lady,  
He finds the joys of heaven here on earth;  
And if on earth he do not mean it, then 30  
In reason he should never come to heaven.  
Why, if two gods should play some heavenly match  
And on the wager lay two earthly women,  
And Portia one, there must be something else  
Pawn'd with the other, for the poor rude world 35  
Hath not her fellow.

*Lor.* Even such a husband  
Hast thou of me as she is for a wife.

*Jes.* Nay, but ask my opinion too of that.

*Lor.* I will anon: first, let us go to dinner.

*Jes.* Nay, let me praise you while I have a  
stomach. 40

*Lor.* No, pray thee, let it serve for table-talk;  
Then, howsoe'er thou speak'st, 'mong other things  
I shall digest it.

*Jes.* Well, I'll set you forth. [*Exeunt.*]

## ACT IV.

SCENE I. *Venice. A court of justice.*

*Enter the DUKE, the Magnificoes, ANTONIO, BAS-  
SANIO, GRATIANO, SALERIO, and others.*

*Duke.* What, is Antonio here?

*Ant.* Ready, so please your grace.

*Duke.* I am sorry for thee: thou art come to  
answer

A stony adversary, an inhuman wretch  
Uncapable of pity, void and empty  
From any dram of mercy.

5

*Ant.* I have heard

Your grace hath ta'en great pains to qualify  
His rigorous course; but since he stands obdurate  
And that no lawful means can carry me  
Out of his envy's reach, I do oppose  
My patience to his fury, and am arm'd  
To suffer, with a quietness of spirit,  
The very tyranny and rage of his.

10

*Duke.* Go one, and call the Jew into court.

*Saler.* He is ready at the door: he comes, my  
lord.

15

*Enter SHYLOCK.*

*Duke.* Make room, and let him stand before our  
face.

Shylock, the world thinks, and I think so too,  
That thou but lead'st this fashion of thy malice  
To the last hour of act; and then 'tis thought  
Thou'lt show thy mercy and remorse more strange

Than is thy strange apparent cruelty; 21  
 And where thou now exact'st the penalty,  
 Which is a pound of this poor merchant's flesh,  
 Thou wilt not only lose the forfeiture,  
 But, touch'd with human gentleness and love, 25  
 Forgive a moiety of the principal;  
 Glancing an eye of pity on his losses,  
 That have of late so huddled on his back,  
 Enow to press a royal merchant down  
 And pluck commiseration of his state 30  
 From brassy bosoms and rough hearts of flint,  
 From stubborn Turks and Tartars, never train'd  
 To offices of tender courtesy.  
 We all expect a gentle answer, Jew.

*Shy.* I have possess'd your grace of what I pur-  
 pose 35

And by our holy Sabbath have I sworn  
 To have the due and forfeit of my bond:  
 If you deny it, let the danger light  
 Upon your charter and your city's freedom.  
 You'll ask me, why I rather choose to have 40  
 A weight of carrion flesh than to receive  
 Three thousand ducats: I'll not answer that:  
 But, say, it is my humor: is it answer'd?  
 What if my house be troubled with a rat,  
 And I be pleased to give ten thousand ducats 45  
 To have it baned? What, are you answer'd yet?  
 Some men there are love not a gaping pig;  
 Some, that are mad if they behold a cat;  
 Some, when they hear the bag-pipe: for affection,  
 Mistress of passion, sways it to the mood 50  
 Of what it likes or loathes. Now, for your answer:  
 As there is no firm reason to be render'd,  
 Why he cannot abide a gaping pig;  
 Why he, a harmless necessary cat;

Why he, a woollen bag-pipe; but of force 55  
Must yield to such inevitable shame  
As to offend, himself being offended;  
So can I give no reason, nor I will not,  
More than a lodged hate and a certain loathing  
I bear Antonio, that I follow thus 60  
A losing suit against him. Are you answer'd?

*Bass.* This is no answer, thou unfeeling man,  
To excuse the current of thy cruelty.

*Shy.* I am not bound to please thee with my  
answers.

*Bass.* Do all men kill the things they do not love?

*Shy.* Hates any man the thing he would not  
kill? 66

*Bass.* Every offence is not a hate at first.

*Shy.* What, wouldst thou have a serpent sting  
thee twice?

*Ant.* I pray you, think you question with the Jew:  
You may as well go stand upon the beach 70  
And bid the main flood bate his usual height;  
You may as well use question with the wolf  
Why he hath made the ewe bleat for the lamb;  
You may as well forbid the mountain pines  
To wag their high tops and to make no noise, 75  
When they are fretted with the gusts of heaven;  
You may as well do anything most hard,  
As seek to soften that—than which what's harder?—  
His Jewish heart: therefore, I do beseech you,  
Make no more offers, use no further means, 80  
But with all brief and plain conveniency  
Let me have judgment and the Jew his will.

*Bass.* For my three thousand ducats here are six.

*Shy.* If every ducat in six thousand ducats  
Were in six parts and every part a ducat, 85  
I would not draw them; I would have my bond.

*Duke.* How shalt thou hope for mercy, rendering none?

*Shy.* What judgment shall I dread, doing no wrong?

You have among you many a purchased slave,  
Which, like your asses and your dogs and mules, 90  
You use in abject and in slavish parts,  
Because you bought them: shall I say to you,  
Let them be free, marry them to your heirs?  
Why sweat they under burthens? let their beds  
Be made as soft as yours and let their palates 95  
Be season'd with such viands? You will answer  
"The slaves are ours:" so do I answer you:  
The pound of flesh, which I demand of him,  
Is dearly bought; 'tis mine and I will have it.  
If you deny me, fie upon your law! 100

There is no force in the decrees of Venice.  
I stand for judgment: answer; shall I have it?

*Duke.* Upon my power I may dismiss this court,  
Unless Bellario, a learned doctor,  
Whom I have sent for to determine this, 105  
Come here to-day.

*Salar.* My lord, here stays without  
A messenger with letters from the doctor,  
New come from Padua.

*Duke.* Bring us the letters; call the messenger.

*Bass.* Good cheer, Antonio! What, man, courage yet! 110

The Jew shall have my flesh, blood, bones, and all,  
Ere thou shalt lose for me one drop of blood.

*Ant.* I am a tainted wether of the flock,  
Meetest for death: the weakest kind of fruit  
Drops earliest to the ground; and so let me: 115  
You cannot better be employ'd, Bassanio,  
Than to live still and write mine epitaph.



*Enter NERISSA, dressed like a lawyer's clerk.*

*Duke.* Came you from Padua, from Bellario?

*Ner.* From both, my lord. Bellario greets your grace. *[Presenting a letter.]*

*Bass.* Why dost thou whet thy knife so earnestly? 120

*Shy.* To cut the forfeiture from that bankrupt there.

*Gra.* Not on thy sole, but on thy soul, harsh Jew, Thou makest thy knife keen; but no metal can, No, not the hangman's axe, bear half the keenness Of thy sharp envy. Can no prayers pierce thee? 125

*Shy.* No, none that thou hast wit enough to make.

*Gra.* O, be thou damn'd, inexecrable dog!

And for thy life let justice be accused.

Thou almost makest me waver in my faith

To hold opinion with Pythagoras, 130

That souls of animals infuse themselves

Into the trunks of men: thy currish spirit

Govern'd a wolf, who, hang'd for human slaughter,

Even from the gallows did his fell soul fleet,

And, whilst thou lay'st in thy unhallow'd dam, 135

Infused itself in thee; for thy desires

Are wolfish, bloody, starved and ravenous.

*Shy.* Till thou canst rail the seal from off my bond,

Thou but offend'st thy lungs to speak so loud:

Repair thy wit, good youth, or it will fall 140

To cureless ruin. I stand here for law.

*Duke.* This letter from Bellario doth commend A young and learned doctor to our court.

Where is he?

*Ner.* He attendeth here hard by,  
To know your answer, whether you'll admit him.

*Duke.* With all my heart. Some three or four  
of you 146

Go give him courteous conduct to this place.  
Meantime the court shall hear Bellario's letter.

*Clerk.* [*Reads.*] Your grace will understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause of the controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I cannot enough commend comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

*Duke.* You hear the learn'd Bellario, what he writes: 165  
And here, I take it, is the doctor come.

*Enter PORTIA, dressed like a doctor of laws.*

Give me your hand. Came you from old Bellario?

*Por.* I did, my lord.

*Duke.* You are welcome: take your place.  
Are you acquainted with the difference  
That holds this present question in the court? 170

*Por.* I am informed throughly of the cause.  
Which is the merchant here, and which the Jew?

*Duke.* Antonio and old Shylock, both stand forth.

*Por.* Is your name Shylock?

*Shy.* Shylock is my name.

*Por.* Of a strange nature is the suit you follow;  
Yet in such rule that the Venetian law 176  
Cannot impugn you as you do proceed.  
You stand within his danger, do you not?

*Ant.* Ay, so he says.

*Por.* Do you confess the bond?

*Ant.* I do.

*Por.* Then must the Jew be merciful. 180

*Shy.* On what compulsion must I? tell me that.

*Por.* The quality of mercy is not strain'd;  
It droppeth as the gentle rain from heaven  
Upon the place beneath; it is twice blest;  
It blesseth him that gives and him that takes: 185  
'Tis mightiest in the mightiest: it becomes  
The throned monarch better than his crown;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings; 190  
But mercy is above this sceptred sway;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then show likest God's  
When mercy seasons justice. Therefore, Jew, 195  
Though justice be thy plea, consider this,  
That, in the course of justice, none of us  
Should see salvation: we do pray for mercy;  
And that same prayer doth teach us all to render  
The deeds of mercy. I have spoke thus much 200  
To mitigate the justice of thy plea;  
Which if thou follow, this strict court of Venice  
Must needs give sentence 'gainst the merchant there.

*Shy.* My deeds upon my head! I crave the law,  
The penalty and forfeit of my bond. 205

*Por.* Is he not able to discharge the money?

*Bass.* Yes, here I tender it for him in the court;  
Yea, twice the sum: if that will not suffice,  
I will be bound to pay it ten times o'er,  
On forfeit of my hands, my head, my heart: 210  
If this will not suffice, it must appear  
That malice bears down truth. And I beseech you  
Wrest once the law to your authority:  
To do a great right, do a little wrong,  
And curb this cruel devil of his will. 215

*Por.* It must not be; there is no power in Venice  
Can alter a decree established:  
'Twill be recorded for a precedent,  
And many an error by the same example  
Will rush into the state: it cannot be. 220

*Shy.* A Daniel come to judgment! yea, a Daniel!  
O wise young judge, how I do honor thee!

*Por.* I pray you, let me look upon the bond.

*Shy.* Here 'tis, most reverend doctor, here it is.

*Por.* Shylock, there's thrice thy money offer'd  
thee. 225

*Shy.* An oath, an oath, I have an oath in heaven:  
Shall I lay perjury upon my soul?  
No, not for Venice.

*Por.* Why, this bond is forfeit;  
And lawfully by this the Jew may claim  
A pound of flesh, to be by him cut off 230  
Nearest the merchant's heart. Be merciful:  
Take thrice thy money; bid me tear the bond.

*Shy.* When it is paid according to the tenor.  
It doth appear you are a worthy judge;  
You know the law, your exposition 235  
Hath been most sound: I charge you by the law,  
Whereof you are a well-deserving pillar,  
Proceed to judgment: by my soul I swear  
There is no power in the tongue of man

To alter me: I stay here on my bond. 240

*Ant.* Most heartily I do beseech the court  
To give the judgment.

*Por.* Why then, thus it is  
You must prepare your bosom for his knife.

*Shy.* O noble judge! O excellent young man!

*Por.* For the intent and purpose of the law 245  
Hath full relation to the penalty

Which here appeareth due upon the bond.

*Shy.* 'Tis very true: O wise and upright judge!  
How much more elder art thou than thy looks!

*Por.* Therefore lay bare your bosom.

*Shy.* Ay, his breast: 250  
So says the bond: doth it not, noble judge?

"Nearest his heart": those are the very words.

*Por.* It is so. Are there balance here to weigh  
The flesh?

*Shy.* I have them ready.

*Por.* Have by some surgeon, Shylock, on your  
charge, 255

To stop his wounds, lest he do bleed to death.

*Shy.* Is it so nominated in the bond?

*Por.* It is not so express'd: but what of that?  
'Twere good you do so much for charity.

*Shy.* I cannot find it; 'tis not in the bond. 260

*Por.* You, merchant, have you anything so say?

*Ant.* But little: I am arm'd and well prepared.  
Give me your hand, Bassanio: fare you well!

Grieve not that I am fallen to this for you;

For herein Fortune shows herself more kind 265  
Than is her custom: it is still her use

To let the wretched man outlive his wealth,

To view with hollow eye and wrinkled brow

An age of poverty; from which lingering penance

Of such a misery doth she cut me off. 270

Commend me to your honorable wife:  
 Tell her the process of Antonio's end;  
 Say how I loved you, speak me fair in death;  
 And, when the tale is told, bid her be judge  
 Whether Bassanio had not once a love. 275

Repent but you that you shall lose your friend,  
 And he repents not that he pays your debt;  
 For if the Jew do cut but deep enough,  
 I'll pay it instantly with all my heart.

*Bass.* Antonio, I am married to a wife 280  
 Which is as dear to me as life itself;  
 But life itself, my wife, and all the world,  
 Are not with me esteem'd above thy life:  
 I would lose all, ay, sacrifice them all  
 Here to this devil, to deliver you. 285

*Por.* Your wife would give you little thanks for  
 that,  
 If she were by, to hear you make the offer.

*Gra.* I have a wife, whom, I protest, I love:  
 I would she were in heaven, so she could  
 Entreat some power to change this currish Jew. 290

*Ner.* 'Tis well you offer it behind her back;  
 The wish would make else an unquiet house.

*Shy.* [*Aside.*] These be the Christian husbands.  
 I have a daughter;  
 Would any of the stock of Barrabas  
 Had been her husband rather than a Christian! 295  
 [*Aloud.*] We trifle time: I pray thee, pursue sen-  
 tence.

*Por.* A pound of that same merchant's flesh is  
 thine:  
 The court awards it, and the law doth give it.

*Shy.* Most rightful judge!

*Por.* And you must cut this flesh from off his  
 breast: 300

The law allows it, and the court awards it.

*Shy.* Most learned judge! A sentence! Come, prepare!

*Por.* Tarry a little; there is something else.  
This bond doth give thee here no jot of blood;  
The words expressly are "a pound of flesh:" 305  
Take then thy bond, take thou thy pound of flesh;  
But, in the cutting it, if thou dost shed  
One drop of Christian blood, thy lands and goods  
Are, by the laws of Venice, confiscate  
Unto the state of Venice. 310

*Gra.* O upright judge! Mark, Jew: O learned judge!

*Shy.* Is that the law?

*Por.* Thyself shall see the act:  
For, as thou urgest justice, be assured  
Thou shalt have justice, more than thou desirest.

*Gra.* O learned judge! Mark, Jew: a learned judge! 315

*Shy.* I take this offer, then; pay the bond thrice  
And let the Christian go.

*Bass.* Here is the money.

*Por.* Soft!

The Jew shall have all justice; soft! no haste:  
He shall have nothing but the penalty. 320

*Gra.* O Jew! an upright judge, a learned judge!

*Por.* Therefore prepare thee to cut off the flesh.  
Shed thou no blood, nor cut thou less nor more  
But just a pound of flesh: if thou tak'st more  
Or less than a just pound, be it but so much 325  
As makes it light or heavy in the substance  
Or the division of the twentieth part  
Of one poor scruple, nay, if the scale do turn  
But in the estimation of a hair,  
Thou diest, and all thy goods are confiscate. 330



*Gra.* A second Daniel, a Daniel, Jew!  
Now, infidel, I have thee on the hip.

*Por.* Why doth the Jew pause? take thy forfeiture.

*Shy.* Give me my principal, and let me go.

*Bass.* I have it ready for thee; here it is. 335

*Por.* He hath refused it in the open court:  
He shall have merely justice and his bond.

*Gra.* A Daniel, still say I, a second Daniel!  
I thank thee, Jew, for teaching me that word.

*Shy.* Shall I not have barely my principal? 340

*Por.* Thou shalt have nothing but the forfeiture,  
To be so taken at thy peril, Jew.

*Shy.* Why, then the devil give him good of it!  
I'll stay no longer question.

*Por.* Tarry, Jew:

The law hath yet another hold on you. 345

It is enacted in the laws of Venice,

If it be proved against an alien

That by direct or indirect attempts

He seek the life of any citizen,

The party 'gainst the which he doth contrive 350

Shall seize one-half his goods; the other half

Comes to the privy coffer of the state;

And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.

In which predicament, I say, thou stand'st; 355

For it appears, by manifest proceeding,

That indirectly and directly too

Thou hast contrived against the very life

Of the defendant; and thou hast incurr'd

The danger formerly by me rehearsed. 360

Down, therefore, and beg mercy of the duke.

*Gra.* Beg that thou may'st have leave to hang  
thyself:



And yet, thy wealth being forfeit to the state,  
Thou hast not left the value of a cord;  
Therefore thou must be hang'd at the state's charge.

*Duke.* That thou shalt see the difference of our  
spirits, 366

I pardon thee thy life before thou ask it:  
For half thy wealth, it is Antonio's;  
The other half comes to the general state,  
Which humbleness may drive unto a fine. 370

*Por.* Ay, for the state, not for Antonio.

*Shy.* Nay, take my life and all; pardon not that:  
You take my house when you do take the prop  
That doth sustain my house; you take my life  
When you do take the means whereby I live. 375

*Por.* What mercy can you render him, Antonio?

*Gra.* A halter gratis; nothing else, for God's sake.

*Ant.* So please my lord the duke and all the  
court

To quit the fine for one-half of his goods  
I am content; so he will let me have 380  
The other half in use, to render it,  
Upon his death, unto the gentleman  
That lately stole his daughter:  
Two things provided more, that, for this favor,  
He presently become a Christian; 385  
The other, that he do record a gift,  
Here in the court, of all he dies possess'd,  
Unto his son Lorenzo and his daughter.

*Duke.* He shall do this, or else I do recant  
The pardon that I late pronounced here. 390

*Por.* Art thou contented, Jew? what dost thou  
say?

*Shy.* I am content.

*Por.* Clerk, draw a deed of gift.

*Shy.* I pray you, give me leave to go from hence;

I am not well: send the deed after me,  
And I will sign it.

*Duke.* Get thee gone, but do it. 395

*Gra.* In christening shalt thou have two god-fathers;

Had I been judge, thou shouldst have had ten more  
To bring thee to the gallows, not the font.

[*Exit SHYLOCK.*]

*Duke.* Sir, I entreat you home with me to dinner.

*Por.* I humbly do desire your grace of pardon:

I must away this night toward Padua, 401  
And it is meet I presently set forth.

*Duke.* I am sorry that your leisure serves you not.  
Antonio, gratify this gentleman,  
For, in my mind, you are much bound to him. 405

[*Exeunt DUKE and his train.*]

*Bass.* Most worthy gentleman, I and my friend  
Have by your wisdom been this day acquitted  
Of grievous penalties; in lieu whereof,  
Three thousand ducats, due unto the Jew,  
We freely cope your courteous pains withal. 410

*Ant.* And stand indebted, over and above,  
In love and service to you evermore.

*Por.* He is well paid that is well satisfied;  
And I, delivering you, am satisfied  
And therein do account myself well paid: 415  
My mind was never yet more mercenary.  
I pray you, know me when we meet again:  
I wish you well, and so I take my leave.

*Bass.* Dear sir, of force I must attempt you  
further:  
Take some remembrance of us, as a tribute, 420  
Not as a fee: grant me two things, I pray you,  
Not to deny me, and to pardon me.

*Por.* You press me far, and therefore I will yield.

[To ANT.] Give me your gloves, I'll wear them for your sake;

[To BASS.] And, for your love, I'll take this ring from you: 425

Do not draw back your hand; I'll take no more; And you in love shall not deny me this.

*Bass.* This ring, good sir — alas, it is a trifle! I will not shame myself to give you this.

*Por.* I will have nothing else but only this; 430 And now methinks I have a mind to it.

*Bass.* There's more depends on this than on the value.

The dearest ring in Venice will I give you, And find it out by proclamation:

Only for this, I pray you, pardon me. 435

*Por.* I see, sir, you are liberal in offers: You taught me first to beg; and now methinks You teach me how a beggar should be answer'd.

*Bass.* Good sir, this ring was given me by my wife; And when she put it on, she made me vow 440 That I should neither sell nor give nor lose it.

*Por.* That 'scuse serves many men to save their gifts.

An if your wife be not a mad-woman, And know how well I have deserved this ring, She would not hold out enemy for ever, 445 For giving it to me. Well, peace be with you!

[*Exeunt* PORTIA and NERISSA.]

*Ant.* My Lord Bassanio, let him have the ring: Let his deservings and my love withal Be valued 'gainst your wife's commandment.

*Bass.* Go, Gratiano, run and overtake him; 450 Give him the ring, and bring him, if thou canst, Unto Antonio's house: away! make haste.

[*Exit* GRATIANO.]

Come, you and I will thither presently;  
 And in the morning early will we both  
 Fly toward Belmont: come, Antonio.

455

[*Exeunt.*]

SCENE II. *The same. A street.*

*Enter* PORTIA *and* NERISSA.

*Por.* Inquire the Jew's house out, give him this  
 deed  
 And let him sign it: we'll away to-night  
 And be a day before our husbands home:  
 This deed will be well welcome to Lorenzo.

*Enter* GRATIANO.

*Gra.* Fair sir, you are well o'erta'en: 5  
 My Lord Bassanio upon more advice  
 Hath sent you here this ring, and doth entreat  
 Your company at dinner.

*Por.* That cannot be:  
 His ring I do accept most thankfully:  
 And so, I pray you, tell him: furthermore, 10  
 I pray you, show my youth old Shylock's house.

*Gra.* That will I do.

*Ner.* Sir, I would speak with you.  
 [*Aside to POR.*] I'll see if I can get my husband's  
 ring,  
 Which I did make him swear to keep for ever.

*Por.* [*Aside to NER.*] Thou may'st, I warrant.  
 We shall have old swearing 15  
 That they did give the rings away to men;  
 But we'll outface them, and outswear them too.

[*Aloud.*] Away! make haste: thou know'st where I will tarry.

*Ner.* Come, good sir, will you show me to this house? [*Exeunt.*]

## ACT V.

SCENE I. *Belmont. Avenue to PORTIA'S house.*

*Enter LORENZO and JESSICA.*

*Lor.* The moon shines bright: in such a night as this,

When the sweet wind did gently kiss the trees  
And they did make no noise, in such a night  
Troilus methinks mounted the Trojan walls  
And sigh'd his soul toward the Grecian tents, 5  
Where Cressid lay that night.

*Jes.* In such a night  
Did Thisbe fearfully o'erstrip the dew,  
And saw the lion's shadow ere himself,  
And ran dismay'd away.

*Lor.* In such a night  
Stood Dido with a willow in her hand 10  
Upon the wild sea banks, and waft her love  
To come again to Carthage.

*Jes.* In such a night  
Medea gather'd the enchanted herbs  
That did renew old Æson.

*Lor.* In such a night  
Did Jessica steal from the wealthy Jew 15  
And with an unthrift love did run from Venice  
As far as Belmont.

*Jes.* In such a night  
Did young Lorenzo swear he loved her well,  
Stealing her soul with many vows of faith  
And ne'er a true one.

*Lor.* In such a night 20  
Did pretty Jessica, like a little shrew,  
Slander her love, and he forgave it her.

*Jes.* I would out-night you, did no body come;  
But, hark, I hear the footing of a man.

*Enter STEPHANO.*

*Lor.* Who comes so fast in silence of the night? 25  
*Steph.* A friend.

*Lor.* A friend! what friend? your name, I pray  
you, friend?

*Steph.* Stephano is my name; and I bring word  
My mistress will before the break of day  
Be here at Belmont: she doth stray about 30  
By holy crosses, where she kneels and prays  
For happy wedlock hours.

*Lor.* Who comes with her?

*Steph.* None but a holy hermit and her maid.  
I pray you, is my master yet return'd?

*Lor.* He is not, nor we have not heard from him.  
But go we in, I pray thee, Jessica, 36  
And ceremoniously let us prepare  
Some welcome for the mistress of the house.

*Enter LAUNCELOT.*

*Laun.* Sola, sola! wo ha, ho! sola, sola!

*Lor.* Who calls? 40

*Laun.* Sola! did you see Master Lorenzo? Mas-  
ter Lorenzo, sola, sola!

*Lor.* Leave hollaing, man: here.

*Laun.* Sola! where? where?

*Lor.* Here.

45

*Laun.* Tell him there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*

*Lor.* Sweet soul, let's in, and there expect their coming.

And yet no matter: why should we go in? 50

My friend Stephano, signify, I pray you,  
Within the house, your mistress is at hand;  
And bring your music forth into the air.

[*Exit* STEPHANO.]

How sweet the moonlight sleeps upon this bank!

Here will we sit and let the sounds of music 55

Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.

Sit, Jessica. Look how the floor of heaven

Is thick inlaid with patines of bright gold:

There's not the smallest orb which thou behold'st 60

But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;

Such harmony is in immortal souls;

But whilst this muddy vesture of decay

Doth grossly close it in, we cannot hear it. 65

*Enter Musicians.*

Come, ho! and wake Diana with a hymn:

With sweetest touches pierce your mistress' ear

And draw her home with music. [*Music.*

*Jes.* I am never merry when I hear sweet music.

*Lor.* The reason is, your spirits are attentive: 70  
For do but note a wild and wanton herd,

Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,  
Which is the hot condition of their blood;  
If they but hear perchance a trumpet sound, 75  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,  
Their savage eyes turn'd to a modest gaze  
By the sweet power of music: therefore the poet  
Did feign that Orpheus drew trees, stones and  
floods;  
Since nought so stockish, hard and full of rage, 81  
But music for the time doth change his nature.  
The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils; 85  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted. Mark the music.

*Enter PORTIA and NERISSA.*

*Por.* That light we see is burning in my hall.  
How far that little candle throws his beams! 90  
So shines a good deed in a naughty world.

*Ner.* When the moon shone, we did not see the  
candle.

*Por.* So doth the greater glory dim the less:  
A substitute shines brightly as a king  
Until a king be by, and then his state 95  
Empties itself, as doth an inland brook  
Into the main of waters. Music! hark!

*Ner.* It is your music, madam, of the house.

*Por.* Nothing is good, I see, without respect:  
Methinks it sounds much sweeter than by day. 100



*Ner.* Silence bestows that virtue on it, madam.

*Por.* The crow doth sing as sweetly as the lark  
When neither is attended, and I think  
The nightingale, if she should sing by day,  
When every goose is cackling, would be thought  
No better musician than the wren. 106

How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion  
And would not be awaked. [*Music ceases.*]

*Lor.* That is the voice, 110  
Or I am much deceived, of Portia.

*Por.* He knows me as the blind man knows the  
cuckoo,  
By the bad voice.

*Lor.* Dear lady, welcome home.

*Por.* We have been praying for our husband's  
healths,  
Which speed, we hope, the better for our words. 115  
Are they return'd?

*Lor.* Madam, they are not yet;  
But there is come a messenger before,  
To signify their coming.

*Por.* Go in, Nerissa;  
Give order to my servants that they take  
No note at all of our being absent hence; 120  
Nor you, Lorenzo; Jessica, nor you.

[*A tucket sounds.*]

*Lor.* Your husband is at hand; I hear his trumpet:

We are not tell-tales, madam; fear you not.

*Por.* This night methinks is but the daylight  
sick;  
It looks a little paler: 'tis a day, 125  
Such as the day is when the sun is hid.

*Enter* BASSANIO, ANTONIO, GRATIANO, *and their followers.*

*Bass.* We should hold day with the Antipodes,  
If you would walk in absence of the sun.

*Por.* Let me give light, but let me not be light;  
For a light wife doth make a heavy husband, 130  
And never be Bassanio so for me:

But God sort all! You are welcome home, my lord.

*Bass.* I thank you, madam. Give welcome to my  
friend.

This is the man, this is Antonio,  
To whom I am so infinitely bound. 135

*Por.* You should in all sense be much bound to  
him,

For, as I hear, he was much bound for you.

*Ant.* No more than I am well acquitted of.

*Por.* Sir, you are very welcome to our house:  
It must appear in other ways than words, 140  
Therefore I scant this breathing courtesy.

*Gra.* [*To NER.*] By yonder moon I swear you do  
me wrong;

In faith, I gave it to the judge's clerk:  
Would he were dead that had it, for my part,  
Since you do take it, love, so much at heart. 145

*Por.* A quarrel, ho, already! what's the matter?

*Gra.* About a hoop of gold, a paltry ring  
That she did give to me, whose posy was  
For all the world like cutler's poetry  
Upon a knife, "Love me, and leave me not." 150

*Ner.* What talk you of the posy or the value?  
You swore to me, when I did give it you,  
That you would wear it till your hour of death,  
And that it should lie with you in your grave:  
Though not for me, yet for your vehement oaths, 155

You should have been respective and have kept it.  
Gave it a judge's clerk! no, God's my judge,  
The clerk will ne'er wear hair on's face that had it.

*Gra.* He will, an if he live to be a man.

*Ner.* Ay, if a woman live to be a man. 160

*Gra.* Now by this hand, I gave it to a youth,  
A kind of boy, a little scrubbed boy,  
No higher than thyself, the judge's clerk,  
A prating boy, that begg'd it as a fee:  
I could not for my heart deny it him. 165

*Por.* You were to blame, I must be plain with you,  
To part so lightly with your wife's first gift;  
A thing stuck on with oaths upon your finger  
And riveted with faith unto your flesh.  
I gave my love a ring and made him swear 170  
Never to part with it; and here he stands;  
I dare be sworn for him he would not leave it,  
Nor pluck it from his finger, for the wealth  
That the world masters. Now, in faith, Gratiano,  
You give your wife too unkind cause of grief: 175  
An 'twere to me, I should be mad at it.

*Bass.* [*Aside.*] Why, I were best to cut my left  
hand off,  
And swear I lost the ring defending it.

*Gra.* My Lord Bassanio gave his ring away  
Unto the judge that begg'd it and indeed 180  
Deserved it too: and then the boy, his clerk,  
That took some pains in writing, he begg'd mine;  
And neither man nor master would take aught  
But the two rings.

*Por.* What ring gave you, my lord?  
Not that, I hope, which you received of me. 185

*Bass.* If I could add a lie unto a fault,  
I would deny it; but you see my finger  
Hath not the ring upon it; it is gone.

*Por.* Even so void is your false heart of truth.  
By heaven, I will never be your wife 190  
Until I see the ring.

*Ner.* No, nor I yours  
Till I again see mine.

*Bass.* Sweet Portia,  
If you did know to whom I gave the ring,  
If you did know for whom I gave the ring, 195  
And would conceive for what I gave the ring,  
And how unwillingly I left the ring,  
When nought would be accepted but the ring,  
You would abate the strength of your displeasure.

*Por.* If you had known the virtue of the ring,  
Or half her worthiness that gave the ring, 200  
Or your own honor to contain the ring,  
You would not then have parted with the ring.  
What man is there so much unreasonable,  
If you had pleased to have defended it  
With any terms of zeal, wanted the modesty 205  
To urge the thing held as a ceremony?  
*Nerissa* teaches me what to believe:  
I'll die for't but some woman had the ring.

*Bass.* No, by my honor, madam, by my soul,  
No woman had it, but a civil doctor, 210  
Which did refuse three thousand ducats of me  
And begg'd the ring; the which I did deny him,  
And suffer'd him to go displeased away;  
Even he that did uphold the very life  
Of my dear friend. What should I say, sweet  
lady?

I was enforced to send it after him; 216  
I was beset with shame and courtesy;  
My honor would not let ingratitude  
So much besmear it. Pardon me, good lady;  
For, by these blessed candles of the night, 220

Had you been there, I think you would have begg'd  
The ring of me to give the worthy doctor.

*Ant.* I am the unhappy subject of these quarrels.

*Por.* Sir, grieve not you; you are welcome notwithstanding.

*Bass.* Portia, forgive me this enforced wrong; 225  
And, in the hearing of these many friends,  
I swear to thee, even by thine own fair eyes,  
Wherein I see myself —

*Por.* Mark you but that!  
In both my eyes he doubly sees himself;  
In each eye, one: swear by your double self, 230  
And there's an oath of credit.

*Bass.* Nay, but hear me:  
Pardon this fault, and by my soul I swear  
I never more will break an oath with thee.

*Ant.* I once did lend my body for his wealth;  
Which, but for him that had your husband's ring,  
Had quite miscarried: I dare be bound again, 236  
My soul upon the forfeit, that your lord  
Will never more break faith advisedly.

*Por.* Then you shall be his surety. Give him  
this,  
And bid him keep it better than the other. 240

*Ant.* Here, Lord Bassanio; swear to keep this  
ring.

*Bass.* By heaven, it is the same I gave the doctor!

*Por.* You are all amazed:  
Here is a letter: read it at your leisure;  
It comes from Padua, from Bellario: 245  
There you shall find that Portia was the doctor,  
Nerissa there her clerk: Lorenzo here  
Shall witness I set forth as soon as you,  
And even but now return'd: I have not yet  
Enter'd my house. Antonio, you are welcome;

And I have better news in store for you 251  
Than you expect: unseal this letter soon;  
There you shall find three of your argosies  
Are richly come to harbor suddenly:  
You shall not know by what strange accident 255  
I chanced on this letter.

*Ant.* I am dumb.

*Bass.* Were you the doctor, and I knew you not?

*Gra.* Were you the clerk, and yet I knew you not?

*Ant.* Sweet lady, you have given me life and  
living;

For here I read for certain that my ships 260  
Are safely come to road.

*Por.* How now, Lorenzo!

My clerk hath some good comforts too for you.

*Ner.* Ay, and I'll give them him without a fee.  
There do I give to you and Jessica,  
From the rich Jew, a special deed of gift, 265  
After his death, of all he dies possess'd of.

*Lor.* Fair ladies, you drop manna in the way  
Of starved people.

*Por.* It is almost morning,  
And yet I am sure you are not satisfied  
Of these events at full. Let us go in; 270  
And charge us there upon inter'gatories,  
And we will answer all things faithfully.

*Gra.* Well, while I live I'll fear no other thing  
So sore as keeping safe Nerissa's ring. [Exeunt.]

# NOTES

## ACT I.

### SCENE I.

1 *In sooth.* In truth, truly.

1 *Sad.* Serious, melancholy rather than actual grief. It seems to be introduced as a kind of presentiment of coming trouble. Furness says:

"Shakespeare foresaw the difficulty of representing a merchant, royal among merchants, as executing a bond so hazardous in its conditions that any child would shrink from signing it, and therefore introduced him as of so changeable a mood that he was borne down by a nameless melancholy and utterly unlike himself; and if to this we add the appellation of 'Want-wit,' which he gives himself, we have the elements of character that are needed, in the scene with Shylock, to give an air of consistency in the sealing to the bond. This melancholy, then, is after all, a keynote to the play, but not as portending disasters or as preluding a tragedy."

3 *Came by.* Acquired.

5 *To learn.* An abbreviated expression; I am still under the necessity of leaving.

6 *Want-wit.* Foolish, lacking good sense. Wit often means good sense in Shakespeare.

7 *Ado.* Difficulty in recognizing myself.

8 *Ocean.* Pronounced in three syllables.

9 *Argosies.* Large merchant vessels, so called from Ragusa, a port in Italy, which sent out many trading vessels, especially to England.

9 *Portly.* Swelling with the wind.

10 *Signiors.* Gentlemen, men of rank; an Italian word.

10 *Burghers.* Citizens, men of some property.

11 *Pageants.* Shows; these vessels resembled the imi-

tations of castles, ships, dragons, and so on, that were often exhibited at fairs and other shows.

12 *Overpeer*. Look down upon with condescension.

12 *Petty traffickers*. Smaller ships.

13 *Curtsy*. Furness says that curtsy is "suggested by the rocking, ducking motion in the petty traffickers caused by the wake of the argosy as it sails by them.

14 *Woven wings*. Sails.

15 *Venture forth*. Wealth risked in foreign trade. Foreign merchants at this time were called merchant adventurers.

17 *Hopes*. The chances of my trade.

17 *Still*. Always; the usual meaning of the word in Shakespeare.

18 *Plucking the grass*. That is, holding up a blade of grass to see which way the wind would blow it.

18 *Sits*. Shakespeare frequently uses the word in this way with *wind*.

19 *Piers* Harbors.

19 *Roads*. Roadsteads, or stretches of water where ships could be anchored at some distance from the land.

21 *Out of doubt*. Beyond doubt, undoubtedly.

21 *To*. Into a fever by reminding one of a wind at sea.

25 *Hour-glass*. A glass made in two compartments and filled with sand, used to tell time before the invention of clocks. The sand was timed to run from one compartment into the other in exactly an hour. In Shakespeare's day such a glass always stood near the pulpit in a church:

26 *Flats*. Sand banks near the surface of the water.

27 *Andrew*. This may be simply the name of the ship, but more probably it was a popular name for any ship; derived from *Andrea Doria*, a famous admiral of Genoa.

27 *Dock'd*. That is, fixed fast in a sand bank as a ship is in a dock.

28 *Vailing*. Sinking, lowering.

28 *High-top*. The top of her main-mast.

28 *Ribs*. The timbers forming the framework of the hull.

29 *Burial*. The place of her burial.

31 *Bethink*. Call to mind, remind myself.

31 *Straight*. Straightway, immediately.

32 *But*. Merely touching.

32 *Gentle*. Gentle in comparison with the dangerous rocks.



35 *Even now.* And I, at one moment with all this wealth, should in the next be worth nothing.

36 *Thought.* Imagination.

38 *Bechanced.* If such a thing should happen.

40 *To think.* In thinking.

41 *Fortune.* Good luck.

42 *Bottom.* Ship. He speaks of the bottom, or hold of the vessel, where the goods were stored, as if it were the ship itself.

44 *Upon.* Risked, depend upon the chances of one year.

47 *Neither.* Double negatives are frequent in Shakespeare.

50 *Janus.* A Roman god, the gate-keeper of heaven and the guardian deity of all gates. As a gate locks two ways he was represented with two heads. His festival fell on New Year's day; hence the name *January*. On this account, also, he is often represented with one face old and wrinkled, the other young and laughing. This fact explains the following lines in the text.

52 *Evermore.* Always keep their eyes half shut as one does in laughing.

53 *Parrots.* As foolishly as parrots.

53 *Bag-piper.* The bag-pipe is a wind instrument, having a peculiarly shrill and reedy sound, used in Scotland and some parts of England.

54 *Other.* Others.

54 *Aspect.* Accent on last syllable; sour looks.

56 *Nestor.* The king of Pylos, a Greek famous for his wisdom and gravity.

57 *Comes.* When the verb comes first in the sentence it is often singular, though followed, as here, by a plural subject.

58 *Fare.* From the old English *faran*, to go; hence, may you go well.

61 *Prevented.* Anticipated me; as we should say, got ahead of me.

63 *Calls.* Demands attention.

64 *Embrace.* Seize the opportunity.

65 *Morrow.* Morning.

67 *Strange.* That is, "You let us see very little of you; must you really go?"

68 *Attend.* Keep company with; we will make our leisure time accord with yours.

71 *Have in mind.* Keep, remember.

74 *Respect upon.* You think too much about worldly affairs.

75 *It.* Worldly matters; those that think too much about worldly matters lose time and strength to no purpose.

78 *Stage.* Compare *As You Like It*, II. VII. 139-66.

80 *Old wrinkles.* The wrinkles of old age.

82 *Mortifying.* Causing death; groans were supposed to drain the blood.

84 *Alabaster.* A fine white rock like marble, largely used for tombs and effigies.

85 *Jaundice.* A disease which causes the skin to become sallow. It is a fact that this disease is often caused by depression, bad news, peevishness, and other emotions.

89 *Cream and mantle.* Are so still that they become covered with scum and vegetation.

90 *Wilful stillness.* An obstinate reserve.

91 *Purpose.* For the purpose of.

91 *Opinion.* Gaining a reputation for wisdom, etc.

92 *Conceit.* Thought, that which is conceived.

93 *As who.* As if one should say.

93 *Sir Oracle.* Sir was sometimes a title of respect; sometimes of contemptuous familiarity, although in the latter case the form was usually *sirrah*. An oracle is one whose words are supposed to be inspired by a god.

96 *Therefore.* That is, for saying nothing.

96 *Wise.* "Even a fool when he holdeth his peace is counted wise; and he that shutteth his lips is esteemed a man of understanding."—*Proverbs*, XVII. 28.

98 *Damn.* Their hearers would call them fools and so bring themselves into condemnation. Compare *Matthew*, v. 22. Whosoever shall say to his brother, Raca (vain fellow), shall be in danger of the council; but whosoever shall say, thou fool, shall be in danger of hell fire."

102 *Fool.* Foolish, worthless.

102 *Gudgeon.* A kind of fish easily caught but worthless.

102 *Opinion.* Reputation.

108 *Moe.* An olden form of *more*.

110 *Gear.* Matter; because of what you have just said.

112 *Neat's tongue.* The tongue of an ox.

113 *Thing.* Is there any sense in his words; where's the joke?

- 119 *Same.* The one, that.
- 123 *Disabled.* Impaired, injured.
- 124 *Something.* To some extent displaying.
- 124 *Swelling port.* A more magnificent style of living.
- 125 *Faint means.* Slender income.
- 125 *Continuance.* Enable me to keep up.
- 126 *Abridged.* Complain because I must cut down my expenses.
- 127 *Rate.* Lavishness.
- 128 *Fairly.* Clear myself honorably.
- 129 *Time.* Youthful lavishness.
- 130 *Gaged.* Pledged, involved.
- 132 *Warranty.* Sanction, justification for.
- 133 *Plots.* Plans.
- 135 *It.* That is, "plots and purposes."
- 136 *Still.* Always.
- 137 *Honor.* Within the scope of what I should call honorable.
- 138 *Extremest.* The utmost that I have to give.
- 139 *Occasions.* Necessities; pronounced in four syllables.
140. *Shaft.* Arrow.
- 141 *Self-same flight.* An arrow of the same size, and therefore having the same range.
- 142 *Advised.* Noting its flight more carefully.
- 143 *Forth.* Out.
- 144 *Childhood.* Childish experiment.
- 145 *Pure innocence.* Is just as innocent and free from trickery, as the experiment with the arrow.
- 148 *Self.* Same.
150. *As.* For I will so watch the aim as to, etc.
- 151 *Or.* Either.
- 151 *Hazard.* The money which last risked.
- 153 *Herein.* In using so many words, "beating about the bush."
- 154 *To wind.* In trying to wind.
- 154 *Circumstance.* Circumlocution, many words.
- 155 *Out of.* Without.
- 156 *Uttermost.* In doubting that I will do my utmost for you.
- 159 *Knowledge.* That you know I can do.
- 160 *Prest.* Ready to do it.
- 161 *Richly left.* An orphan of wealth.
- 163 *Sometimes.* In past times, formerly.

164 *Speechless.* Kind looks.

165 *Undervalued to.* Not inferior to.

166 *Cato's daughter.* The wife of Brutus, one of the murderers of Julius Cæsar. She was the daughter of Cato, a famous Roman statesman, and was possessed of great virtue and courage. She is one of the characters in Shakespeare's *Julius Cæsar*.

170 *Golden fleece.* The golden fleece, according to Greek legend, hung in the grove of Ares, god of war, in Colchis, on the shore of the Black Sea, and was guarded by a dragon.

171 *Strand.* Shore.

172 *Jasons.* Jason was the son of the king of Iolcus. His uncle had usurped the throne, but promised to give it up if Jason would bring him the golden fleece. Jason built a ship, called the *Argo*, and with many heroes, sailed to Colchis, where with the aid of Media, daughter of the king of that country, he succeeded in securing the fleece.

172 *Quest.* Search.

174 *Rival.* To take my place among them as an equal.

175 *Presages.* Which foretells.

175 *Thrift.* Thriving, success.

176 *Questionless.* Without doubt.

178 *Commodity.* Merchandise on which money could be raised.

179 *Present.* Immediate.

180 *Credit.* What money you can borrow on my credit.

181 *Rack'd.* Stretched out, strained.

182 *Furnish.* Supply you with the means of going as a suitor.

183 *Presently.* Instantly.

184 *Is.* Is to be borrowed.

185 *Of my trust,* etc. Either on my credit as a business man, or as a personal favor.

185 *Sake.* The rhymed couplets at the end of scenes were introduced, it is supposed, as a signal to the musicians and the audience that the scene was ended.

## SCENE II.

- 1 *Troth*. Faith what I hold true; upon my word.
- 2 *Aweary*. The *a* is a corruption of the intensive of in *Anglo-Saxon*.
- 6 *Surfeit*. Are surfeited, overloaded.
- 7 *Mean*. Placed midway between wealth and poverty; the word is a pun on *mean* (slight).
- 9 *By white hairs*. Acquired signs of age sooner on account of self-indulgence.
- 9 *Competency*. One in moderate circumstances.
- 10 *Sentences*. Wise sayings, maxims.
- 12 *Were*. The conditional mode, *would be*.
- 13 *Chapels*. A small church situated in an outlying division of a parish. The word is derived from the "*cappella* or cloak of St. Martin, preserved by the Frankish kings as a sacred relic, which was borne before them in battle, and used to give sanctity in oaths, the name was applied to the sanctuary in which this was preserved under the care of its *cappelain* or chaplains, and thence generally to a sanctuary containing holy relics, attached to a palace, etc., and so to any private sanctuary or holy place, and finally to any apartment or building for orisons or worship, not being a church, the earlier name for which was Oratorium." — *Murray*
- 18 *Blood*. Emotional nature.
- 19 *Decree*. The dictate of reason.
- 19 *Youth*. That is, so headstrong youth, like a hare, lightly passes over the good advice by which sober age would restrain it. The figure is borrowed from the hunter laying a snare for the swift-footed game.
- 21 *Fashion*. Is not of a kind to help me in choosing.
- 23 *Would*. Desire.
- 24 *Will*. Desire, preference.
- 25 *Will*. A legal testament; a play is intended on *will* in the line above.
- 26 *None*. Another case of the double negative; we should now say "or refuse any."
- 28 *Inspiration*. It was a common belief that the words of the dying were supernaturally inspired.
- 29 *Lottery*. The caskets by which you must be chosen, which resemble the chances in a lottery.
- 31 *Meaning*. Of which three caskets, he who chooses the one that your father intended to be chosen, by that choice wins you.

32 *One.* By one.

32 *Who.* We should now say *whom*.

33 *Affection.* Inclination, attitude of mind.

35 *Over-name.* Name them one by one.

37 *Level.* Guess.

39 *Colt.* Wild, headstrong youth.

40 *Appropriation.* Addition; something that redounds to his credit.

41 *Parts.* Qualities.

43 *County Palatine.* *Count* and *County* are both used in the same sense by Shakespeare. The latter form of the word we still have in *county* or *shire*, originally the domain of a Count. Count Palatine was one who ruled over land belonging to the king's domain, in return for services done by his house to the throne.

47 *Weeping philosophers.* A certain Greek, Heraclitus of Ephesus, was so called on account of the extreme austerity of his life.

49 *Death's head.* An allusion to the skull and cross-bones so often carved on tombstones.

52 *By.* In reference to, concerning.

54 *God made him, etc.* A popular expression found in other plays.

57 *Better bad.* A frown that surpasses that of the Count Palatine.

58 *Every man.* He imitates everybody, and has no mind of his own.

59 *Throstle.* The English name for thrush.

59 *A capering.* A is a corruption of the old preposition "on" used after verbs of motion.

69 *Pennyworth.* A very small amount.

70 *Proper man's picture.* The picture of a handsome man. See *Hebrews*, xi. 23: "By faith Moses, when he was born, was hid three months of his parents, because they saw he was a proper child."

72 *Suited.* Dressed.

72 *Doublet.* A close-fitting garment, covering the body from the neck to the waist.

73 *Hose.* Clothes that went from the waist to the knees. They were called *round*, because they were puffed out in globe-like shape.

73 *Bonnet.* Head-gear; used now only for a woman, or the cap worn by the Scotch Highlander.

78 *Borrowed a box.* He received a box on the ear from

the Englishman, which, though freely given, he pretended that he meant to repay some time.

80 *Surety*. The Frenchman bound himself to see that the promise was carried out.

81 *Sealed under*. He put his seal under that of the Scotchman for whom he became surety.

88 *Make shift*. To contrive to do without.

91 *Should*. We now say, "You would refuse."

94 *Rhenish*. A white wine, similar to the modern Hock. It is produced in the Rhine valley.

94 *Contrary*. The casket that does not contain the picture.

100 *Determinations*. As each one had decided to do.

103 *Imposition*. The condition laid down by the father.

104 *Sibylla*. A name by which various prophetic women were known. They are supposed to have lived to a great age. The most famous, and the one intended here, was the Cumæan Sibyl, who guided Æneas to the under world.

105 *Diana*. The Roman goddess of the hunt. She was never married, and is regarded as the type of purity.

106 *Parcel*. Lot. It is used here as a noun of multitude, and is thus followed by a plural verb.

108 *Very absence*. Long for his going away.

122 *Forerunner*. A messenger who has brought word of the coming of the Prince of Morocco from Africa.

125 *So good a heart*. With such pleasure.

127 *Condition*. Disposition, character.

128 *Complexion*. Portia here refers to the fact of the Prince's being a Moor, hence black.

129 *Shrive*. She would rather he should be her father-confessor, and give her absolution for her sin, than that he should be her husband.

130 *Sirrah*. This word is equivalent to fellow, or sir, spoken with contemptuous force. Here Portia addresses the servant.

### SCENE III.

1 *Ducats*. A ducat was a coin so called from its being issued in a Duchy. In Venice it was worth about one dollar.

6 *Bound*. To become responsible for the payment of the loan.

7 *Stead me*. Aid me.

13 *Imputation*. Charge.



17 *Sufficient*. Competent.

17 *Supposition*. His wealth is not a matter of certainty, but dependent upon conditions.

18 *Argosy*. A large merchant vessel, especially one carrying a rich freight.

18 *Tripolis*. This is not the city in Barbary in Northern Africa, but the sea-port in Syria. It was on the way from Venice to the East, by the "Euphrates Valley route." In Crusading times it was a famous port, and traded with Venice in glass.

19 *The Indies*. The West Indies of America. See *Twelfth Night*, Act III., Scene II., line 85. "He does smile his face into more lines than is in the new map with the augmentation of the Indies."

19 *Rialto*. The meeting-place or "exchange" of the merchants. This name was also given to an island and to the bridge connecting this island with the St. Mark's quarter of Venice.

21 *Squandered*. Scattered recklessly. This use of the word is rare.

24 *Pirates*. By this of course he refers only to the water-thieves. These were probably the Barbary pirates, who infested the Mediterranean until the bombardment of Algiers by Lord Exmouth in 1816.

29 *Will be assured*. He intends to make sure for himself that he may.

33. *Pork*. Held in abomination by Jews.

33 *Habitation*. When Christ cast out the devils by which two men were possessed, he caused them to enter into a herd of swine. See *Matthew* VIII. 28-32.

34 *Nazarite*. For Nazarene, or inhabitant of Nazareth. The term Nazarite is now used only of those who bound themselves by a vow not to touch wine, but in Shakespeare's day it also meant an inhabitant of Nazareth, and is used thus in versions of the Bible previous to that of 1611.

40 *Fawning publican*. Shylock here expresses his contempt for the Roman tax-gatherers.

42 *Low simplicity*. Foolish humility.

43 *Gratis*. That is, for nothing; without interest.

44 *Usance*. Interest.

45 *Upon the hip*. Get him at an advantage. The phrase has reference to a wrestling-bout.

48 *Where merchants*. That is, where Shylock's chances of business could be most injured by Antonio.



50 *Interest*. The money charged for a loan. Shylock considers it profit made with much trouble and industry.

54 *Gross*. The entire sum.

59 *Last man*. The last one spoken of.

61 *Of excess*. Anything over and above the amount borrowed or lent.

62 *Ripe wants*. Wants that cannot be delayed.

63 *Possess'd*. Informed. Shakespeare frequently uses the word in this sense.

64 *Would*. Wish.

69 *Advantage*. Interest.

70 *Jacob grazed*. He took the sheep out to pasture and tended them there. See *Genesis xxx*.)

71 *Abram*. Abraham.

72 *Wrought*. Performed. Rebekah suggested the trick by which Jacob supplanted Esau. See *Genesis xxvii*.

77 *Compromised*. Entered into a mutual agreement. This is the literal meaning of the word.

78 *Eanlings*. The new-born lambs.

78 *Pied*. Variegated; parti-colored; spotted.

84 *Sway'd and fashion'd*. Controlled and shaped by Providence.

85 *Inserted*. Introduced.

85 *Good*. Just.

97 *Beholding*. Beholden; obliged.

98 *Oft*. Often. Saying a thing over and over again.

100 *Moneys*. Sums of money.

102 *Sufferance*. By this he means that patient endurance is the distinguishing mark of his tribe.

103 *Cut-throat*. A murderer; an assassin.

104 *Gaberdine*. A large, loose cloak, worn by others beside Jews. Spanish, *gaberdina*, a sort of cassock, with closely buttoned sleeves.

105 *For use*. Because I use.

109 *Rheum*. Spit upon my beard.

110 *Foot*. Kick me.

115 *Bondman's key*. The whining tones of a slave.

126 *A breed for barren metal*. When did a friend take of his friend money that has proceeded from money lent, seeing that money, being lifeless metal, cannot increase as animals do?

132 *Doit*. Half a farthing. (A Dutch word.)

137 *Single bond*. Antonio's bond alone, without any other person as security.

140 *In the condition.* As set forth in the contract.

141 *Nominated.* Named. (The forfeit named shall be for.)

144 *Seal.* Put my seal to.

153 *Suspect.* To suspect. "To" was omitted as it is after auxiliary verbs, because at one time there was confusion as to what were and were not auxiliary verbs.

156 *Forfeiture.* Penalty due.

158 *Estimable.* This word is now applied only to persons, but its use was less restricted in Elizabethan English. Compare the use of varnished in Act II., Scene V., line 32, and Act II., Scene IX., line 49.

159 *Muttons, beefs.* French *moutons, bœufs*. The distinction between "sheep" and "ox" on one side, as living animals, and "mutton" and "beef" on the other, as the same animals brought to table, had not become fixed in Shakespeare's time.

162 *For my love.* For the sake of the love I bear you, do not misunderstand me.

166 *Purse the ducats.* Put the money into bags.

167 *The fearful guard.* Not secure, risky. *Fearful* used to mean "causing fear for" as well as "causing fear of."

172 *No dismay.* There can be nothing to cause dismay or frighten us.

## ACT II.

### SCENE I.

1 *Mislike.* Dislike.

2 *Shadowed livery.* The Prince of Morocco speaks of himself as the servant of the sun, and compares his dusky skin to a dark-colored uniform furnished him by the sun.

3 *Near bred.* Morocco, where he was born and brought up, is on the border of the torrid zone. The sun is nearer to there than to the more northern countries.

5 *Phœbus' fire.* The sun's fire. Phœbus was the Roman god of the sun.

5 *Scarce thaws.* The sun has scarcely power to thaw the icicles.

6 *Make incision.* Make a cut in the body. It was the custom in the East for lovers to show their sincerity by cutting themselves in the presence of their lady-loves.

7 *Reddest*. The reddest blood was believed to be the sign of the greatest courage, just as cowards were said to be "white-livered."

8 *Aspect*. Look. The accent is on the second syllable.

9 *Fear'd*. Frightened. The verb "fear" often has this transitive form in Shakespeare.

10 *Best-regarded*. Most highly thought of.

11 *Change this hue*. He would not change his color unless by so doing he might steal Portia's affections, win her love.

13 *Terms of choice*. In regard to the matter of choosing.

14 *Nice direction*. Fastidious guidance.

15 *Lottery*. The lottery by which her destiny is to be decided.

16 *Bars me*. Deprives me of the right of choosing for myself.

17 *Scanted*. Limited. Given little freedom.

18 *Hedged*. Confined; protected.

18 *Wit*. Wisdom; foresight.

19 *His wife who*. Wife of that man who.

20 *Stood as fair*. Would have stood in as good a position for winning my love as any of those who have come for that purpose. Portia could well say this, for she cared for none of her suitors.

24 *Scimitar*. A curved sword, with a broad point, used in the East.

25 *Sophy*. The Shah of Persia, of whom "Sufi" meaning "wise man," was a common title.

26 *Won three fields*. Successful in three battles.

26 *Sultan Solymán*. A Turkish Sultan, called "The Magnificent," who reigned from 1520-1566. He defeated the Christians at Belgrade and Rhodes, but failed to capture Vienna. He also met defeat in Persia about 1534.

31 *Alas the while!* An expression of sorrow for the present circumstances.

32 *Hercules*. A Greek hero, famed for his great strength.

32 *Lichas*. The squire or attendant of Hercules.

35 *Alcides*. Another name for Hercules; so called from his grandfather, Alcæus.

42 *Be advised*. Consider well what you are about to do.

43 *Nor will not*. Nor will I seek another wife.

44 *Temple*. The church where the oath was to be taken. "Temple" is used for "church" several times in Shakes-

peare, in those plays in which the scene is in Rome or Greece.

45 *Good fortune then!* May good fortune then attend me!

## SCENE II.

1 *Conscience will serve.* Halliwell thinks there should be "not" before "serve." Although he pretends to deliberate between obeying the dictates of conscience and yielding to the temptation of the fiend, Launcelot has already made up his mind.

9 *With thy heels.* As if kicking with your heels at some animal behind; despising the idea of running away.

10 *Pack.* Be off. We still say, "Send him packing."

10 *Vial!* Away. This word was formerly used by commanders to encourage their men, by riders to their horses, etc. It was also an expression of impatience or defiance.

11 *For the heavens.* By heaven; or, For heaven's sake.

13 *Hanging about.* His conscience clings to his heart, restraining his wishes, as one person clinging to the neck of another prevents his going.

16 *Did something smack.* Had something villainous or dishonorable in his character.

17 *Grow to.* Had a tendency to. This phrsae was originally applied to milk burned on the bottom of a saucepan, thus acquiring an unpleasant taste.

21 *To be ruled.* If I were ruled.

22 *God bless the mark.* This is said as an apology for mentioning the devil.

25 *Saving your reverence.* Another apology for using an offensive term.

27 *Incarnal.* Launcelot means "incarnate," in the flesh. He and his father make many ludicrous mistakes in their misuse of long words.

27 *In my conscience.* Upon my conscience.

28 *To offer.* In being ready to offer.

35 *Sand-blind.* Half-blind. *Sand* is a corruption of A. S. *sam*; Latin, *semi*.

36 *High-gravel-blind.* More than half-blind, gravel being larger than sand. This is a comical word of Launcelot's own coining.

36 *Try confusions.* Launcelot probably means "Try

conclusions," but "confusions," is fitting, because he tries to confuse his father.

42 *Of no hand.* Turn neither to the right nor to the left.

44 *Sonties.* This is a corruption of "sanctities" or of "saintes," an old plural of "saint," pronounced as two syllables.

48 *Raise the waters.* In his eyes; make him weep.

52 *Well to live.* With the prospect of a long life.

53 *A'.* He. The letter "a," sometimes with the apostrophe before it, sometimes after it, and sometimes with no apostrophe, is found in Old English not only for "he," but for "she," "it," and "they."

56 *Ergo.* Latin, for therefore, but Launcelot does not know this.

58 *An't.* "An it." If it.

62 *Sisters three.* The three Fates, goddesses of the Greeks, who controlled man's birth, life, and death. They were Clotho, who drew out the thread of life, Lachesis, who determined its length, and Atropos, who cut it off.

67 *A hovel-post.* A post supporting a hovel or shed.

71 *God rest.* May God give rest to. *Rest* is ordinarily intransitive, or reflexive.

77 *Will come.* Is certain to come.

83 *Fooling.* Nonsense.

93 *What a beard hast thou got.* Launcelot kneels down and presents the *back* of his head to his father, who takes the long, thick hair for a beard.

94 *Fill-horse.* Cart-horse. The *fills* or *thills* are the shafts of a cart.

97 *Hair of his tail.* A comparison of Launcelot's words with Old Gobbo's shows that "of" has much the same sense as "on" here.

103 *Set up my rest.* Make up my mind. A phrase used in an old card-game.

104 *Run some ground.* That is, run *over* some ground.

114 *Of the clock.* Contracted to *o'clock*. In Shakespeare's time meals were early: dinner at 11, for instance.

116 *Anon.* At once.

119 *Grammercy!* Corruption of French *grand merci*, great thanks.

122 *Specify.* Launcelot's mistake for *certify*; assure.

123 *Infection.* Mistake for *affection*.

129 *Are scarce cater-cousins.* Are hardly on speaking

terms. (Supposed to be derived from French *quatre-cousin*, a fourth cousin, distant relation.)

132 *Frutify*. For certify.

135 *Impertinent*. He means *pertinent*, concerning.

141 *Defect*. For effect.

144 *Preferri'd*. Recommended for promotion.

147 *The old proverb*. "The Grace of God is better than riches," or, in the Scottish form, "God's Grace is gear enough." — *Staunton*.

151 *Take leave*. Get your permission to leave his service and bid him farewell.

153 *More guarded*. More richly trimmed; the trimmings or facings serving to protect the material of the dress.

156 *Table*. Palm of the hand.

156 *Which doth offer*, etc. Which says as certainly as a man on his oath that I shall have good fortune. Palmistry was the science of telling fortunes by examining the lines of the hand.

158 *Simple*. He means the opposite, *good*.

160 *Coming-in*. Allowance.

164 *For this gear*. For this matter.

168 *Orderly bestow'd*. Set in their proper place.

177 *Hear thee, Gratiano*. Notice that Bassanio first uses *you* in addressing Gratiano, then *thee*. The second person singular of the pronoun was in Shakespeare's time used among friends, in addressing servants, and in anger to strangers. Bassanio first uses the ordinary *you*; then, when he gives some friendly advice to Gratiano, he adopts a more familiar tone, and uses *thee*.

178 *Too rude and bold*. Too rough and plain-spoken.

179 *Parts that*, etc. Manners which are in keeping with your open nature, and which to us, who know the worth of that nature, do not appear as faults.

182 *Liberal*. This word is here generally explained as "gross," "coarse," "licentious." Furness, however, points out with truth that such adjectives are too strong for Bassanio's friendly remonstrance, and that our modern "free and easy" is more the meaning of the word.

182 *Pray thee*. I beg you; often spelt *Prithee*.

182 *Pain*. Usually pains.

183 *To allay*, etc. Gratiano's skipping spirit (*i.e.*, lively disposition) is compared to something too hot, which needs cooling. See *Coriolanus*, Act II., Scene I., 53: "One that

loves a cup of hot wine with not a drop of allaying Tiber in it."

185 *Misconstrued*. Misjudged.

187 *Habit*. Behavior.

188 *With respect*. Seriously.

188 *But*. Only.

190 *Hood*. Cover.

191 *Sigh*. That is, give evidence of my seriousness.

192 *All the observance*, etc. All those manners which good breeding dictates.

193 *Sad ostent*. Display of serious behavior. (Latin, *ostendere*, to show.)

195 *Your bearing*. How you bear yourself; behave yourself.

196 *Bar*. Except, leave out.

196 *Gauge*. Measure, judge.

198 *Put on*. A merry bearing is compared to a suit of clothes, which may be put on and off.

200 *Purpose merriment*. Mean to enjoy themselves thoroughly.

202 *Must*. That is, must go. The verb of motion is often thus omitted.

### SCENE III.

1 *Thou wilt*. You are determined to.

2 *Our house is hell*. Shylock is, therefore, as unpleasant in his home-life as in his business relations. Launcelot had called him the devil in the previous scene.

3 *Tediousness*. Wearisomeness. Jessica, being the daughter of a hated Jew, is shut out from all the pleasures which other girls might enjoy, and Shylock is too mean to entertain company belonging to his own race.

10 *Exhibit*. For *inhibit*, prevent. He pretends that he cannot speak for weeping.

11 *Pagan*. Heathen. (Latin, *paganus*, countryman. Christianity affected the towns first, and people in country places were ignorant of it. Hence the use of the word meaning "countryman" to mean "one not a Christian.")

14 *Heinous*. Hateful. (O. F. *hainos*, from *hair*, to hate.)

16 *But though*, etc. But though by birth I am my father's child, I am in no way kindred to his disposition.



18 *I shall end this strife.* There will be an end to this contest in my mind between duty to my father and love for Lorenzo.

## SCENE IV.

5 *Spoke us yet of.* Bespoke for ourselves, made arrangements with. Torch-bearers were a necessary part of every troop of masquers.

6 *Quaintly order'd.* Gracefully arranged. (*Quaint* was supposed to be derived from Latin, *competus*, adorned, through French, *coint*. It really comes from *cognitus*, well-known.)

7 *And better*, etc. That is, "and it would be better if it were not undertaken."

10 *Break up.* Open.

12 *Hand.* Hand-writing. We still say, "he writes a fair hand."

14 *Writ.* Wrote.

15 *By your leave.* With your permission I will be off.

19 *Hold here.* Here, catch hold of this; generally in this sense in the imperative, as here, and frequently followed by the personal pronoun "thee," not "thou," or "you."

22 *Masque.* An entertainment of which acting and dancing formed part, the guests and performers being masked.

23 *Provided of.* Shakespeare often used *of* where we should use *with* or another preposition.

31 *Gold and jewels.* It never even occurs to Lorenzo or Jessica or any of their friends that there was anything to be said against their going off with Shylock's property. If they *had* thought about it, they would have defended it on the ground that Shylock made no use of his wealth, and that he was a common enemy with whom the ordinary laws did not hold.

35 *Dare misfortune*, etc. Let misfortune never dare stand in her way except under the excuse (for Jessica herself deserves no ill-fortune) that she is a Jew's daughter. *She* in line 36 refers to Misfortune personified; *she* in line 37 to Jessica.

37 *Faithless.* Without religious (*i.e.*, Christian) faith, unbelieving; it now means not keeping faith.

38 *Peruse.* Read over carefully.



## SCENE V.

3 *What, Jessica!* Shylock raises his voice and calls his daughter.

3 *Gormandize.* To eat like a gourmand, a glutton. Shylock speaks as though it was pleasant to be in his service: Launcelot has a different opinion. (French, *gourmand*, glutton.)

8 *Wont.* Accustomed.

11 *Bid forth.* Invited out.

13 *They flatter me.* They have invited me merely in order to cajole me.

16 *Look to my house.* Take good care of the house, see that no thieves get in.

16 *Right loath.* Very unwilling.

17 *A-brewing.* Preparing.

17 *Towards my rest.* That will affect my rest.

18 *To-night.* Last night; the phrase meaning merely "for the night," may refer to the present, the past, or the future, and in all of these senses we find it frequently in Shakespeare.

20 *Reproach.* Launcelot means "approach." Shylock in his *So do I* takes it literally, blame.

24 *Black Monday.* Easter Monday, so called because on that day, April 14, 1360, when Edward III. was besieging Paris, many of his soldiers died through the bitter cold.

26 *Was four year.* Four years ago — Launcelot has his presentiments, but his dates and his memory generally are rather confused.

30 *Wry-neck'd fife.* A curved kind of fife. Or "fife" may here mean the "player," who turns his neck awry as he plays.

31 *Casements.* Window frames.

33 *Varnish'd.* Painted; or it may refer to the small black masks.

36 *Jacob's staff.* A common name for a pilgrim's staff. See *Genesis* xxxii, 10, where Jacob says: "With my staff I passed over this Jordan." St. James (*Jacobus* is Latin for *James*), the patron of pilgrims, is represented as holding a staff.

43 *Jewess' eye.* A play on the common expression, "worth a Jew's eye." Money was often extorted from Jews by torture; the saying expressed the sum which a Jew would pay rather than lose an eye.

44 *Hagar's offspring.* Hagar was bondwoman to Sarah, Abraham's wife, and by him had a son, named Ishmael, who afterwards, when Sarah bore Isaac, was driven out into the wilderness; his descendants, the Ishmaelites, being despised by the Israelites, the descendants of Isaac.

46 *The patch.* Fools are said to have been so called from the patched or motley coats worn by them.

46 *Kind enough.* Good-natured enough.

47 *Snail-slow in profit.* In everything that concerns his master's profit, as slow as a snail.

47 *Sleeps, etc.* The wild-cat sleeps nearly all day, seeking its prey at night. It was common in Shakespeare's time, but is now only rarely found in remote parts of Scotland.

49 *And part with him.* Part with him not merely because he is of no use to me, but in order that he may by his extravagance and sloth help to waste the money which his new master (whom I hate as being a Christian) has by Antonio's help borrowed of me.

52 *Perhaps I will return immediately.* Said in order to frighten her into being careful.

54 *Fast bind, fast find.* Dyce quotes Cotgrave: "*Bon guet chasse malaventure*: Good watch prevents misfortune; 'fast bind, fast find,' say we."

55 *A proverb.* A proverb which to men of careful mind never loses its force.

56 *Crost.* Crossed. Thwarted, interfered with.

## SCENE VI.

1 *Pent-house.* A corruption of the French *appentis*, from Latin *appendicium*, an appendage, something added on to a house, a shed.

2 *To make stand.* To take up our stand.

3 *Out-dwells.* Over-stays.

5 *Venus' pigeons.* Properly doves, which drew the chariot of Venus, the Roman goddess of love.

7 *Obliged.* Pledged previously.

9 *Sits down.* Sits down "with."

10 *Untread again.* Retrace.

11 *Tedious measures.* Space marked out for him, which become tedious, wearisome, on the return journey.

12 *Are.* Exist.

14 *Younker*. Young man. (Dutch *jong*, young; *heer*, sir.)

15 *Scarfed*. Decked with flags. This is a vivid phrase for a fresh-trimmed vessel, wearing her sails like so much finery.

15 *Puts from*. Puts off from.

16 *Hugged and embraced*. Favored by the wind.

16 *Strumpet wind*. The wind that favors many ships, and is false to them all (because it does damage.)

17 *How like*, etc. An allusion to the Prodigal Son. Luke xv. 11-32.

18 *Over-weather'd*. Weather-beaten.

21 *Your patience*. I ask your pardon.

21 *Abode*. Delay.

27 *Albeit*. Although.

28 *Love*. Lover.

30 *Who love*. Whom love.

35 *Exchange*. An exchange of clothing.

38 *Cupid*. The Son of Venus. His arrows were supposed to fill people with love, causing them to commit follies at which he laughed. But even Cupid would blush with shame at this folly of Jessica's.

42 *Good sooth*. In good truth.

42 *Light*. A play on "light" meaning "bright," and "light" in the sense of gay, frivolous.

43 *Office of discovery*. Duty that will tend to reveal me. The duty of a torch-bearer is to show things up.

44 *Obscured*. Hidden.

45 *Garnish*. Dress.

47 *The close night*. The secret or concealing night. The time of complete darkness is fast passing away.

48 *Stay'd*. Waited.

49 *Gild*. Another pun. Jessica means provide herself with gold, with a reference to the meaning of "gild" as "adorn," "beautiful."

51 *By my hood*. Gratiano was probably disguised as a friar, and intends a kind of pun on "hood" as in "manhood." "By my knighthood" was a common oath.

51 *Gentiles*. A pun on "gentle."

52 *Beshrew*. Curse. To "beshrew," literally to "curse," is frequently used by Shakespeare for a mild form of imprecation, very similar to the modern slang, "hang me," if I do not.

56 *And therefore*, etc. And therefore she being, as she

is, wise, fair, and true, I enshrine her in my heart with a love that shall never know change.

62 *Fie, fie.* You ought to be ashamed of yourself for delaying so long.

64 *Is come about.* Has veered round, *i.e.*, to a quarter that will allow of our setting sail at once.

65 *Presently.* At once; as more usually in Shakespeare.

66 *Twenty.* That is, a great number; this indefinite sense is very frequent in Shakespeare.

## SCENE VII.

1 *Discover.* Show, reveal.

2 *Several.* Different.

4 *Who.* Which. "Who" is now used only for persons, "which" for things and animals.

8 *As blunt.* The motto is as pointless as lead itself.

11 *The one of them.* One of them, but specially *the* one.

12 *Withal.* Together with it.

14 *Back again.* Going over them again, but in reverse order.

17 *Hazard for lead?* Must I make this hazard, run this risk, of all I have for something so unattractive as this leaden casket?

20 *A golden mind.* A noble mind does not deign to concern itself with things so worthless as this lead shows itself to be. The prince has a high opinion of himself.

21 *Then.* Therefore.

22 *Virgin.* Pure, unsullied.

25 *With an even hand.* With impartial judgment.

26 *By thy estimation.* By the estimation in which you are held by others, your true value.

27 *And yet enough.* And yet that's "enough."

29 *And yet, etc.* And yet for me to have any doubts as to my deserts would be for myself weakly to disparage myself.

31 *That's the lady.* What I deserve is the lady.

32 *Deserve her.* By being her equal.

33 *In qualities of breeding.* In those accomplishments which show good breeding.

36 *Graved.* Cut, carved.

40 *Mortal breathing saint.* Saint while still living. Persons are recognized as saints usually after death. Portia was so good as to deserve, in the prince's opinion, that name while still alive.

41 *Hyrcean deserts.* Hyrcania, a province of the ancient Persian empire, on the south and south-east of the Caspian or Hyrcanian Sea, is frequently mentioned by old English writers as being famous for tigers.

41 *Vasty wilds.* Boundless and desolate tracts.

42 *Throughfares.* Ways one may go through. Now spelt "thoroughfare." (Old English, *faran*, to go; hence, "fare" the money paid for a journey.)

43 *View.* "To" is omitted. In modern English we say, "Come and see."

44 *Ambitious head.* Wave that rises high as though with ambition.

46 *Spirits.* Courageous men.

49 *Like.* Likely.

49 *'Twere damnation.* It would be deserving of everlasting perdition.

50 *It were too gross.* It would be too common to inclose (as the ribs inclose the body) her shroud.

51 *Cerecloth.* Wax-cloth, shroud, the dress of a dead person. (Latin, *cera*, wax.)

51 *Obscure.* Dark.

52 *Immured.* Shut up, as within walls (Latin, *murus*, wall).

53 *Undervalued.* In 1600 gold was worth ten times as much as silver.

56 *Angel.* An old English coin varying in value from seven shillings to ten shillings.

57 *Insculp'd upon.* The figure of St. Michael piercing the dragon was so cut as to stand out above the surface of the coin.

60 *Thrive I as I may.* Let my success be what it will.

63 *A carrion Death.* A skull, from which the flesh had rotted away.

68 *But.* Merely, only.

73 *Is cold.* Is coldly received.

77 *Part.* Depart.

## SCENE VIII.

4 *Raised the duke.* Stirred him up to use his authority towards recovering Jessica.

8 *Gondola.* A kind of boat very common in Venice, where people go from place to place by water, the only streets being canals.

12 *A passion so confused.* An exhibition of violent emotion of so mixed a character; partly on account of the marriage of his daughter with a Christian, partly for the loss of his money.

16 *Fled with Christians.* Jessica had thus cut herself off from the number of the chosen people. Shylock's passion is of a piece with the convictions which the Jews held, at anyrate after the return from the Babylonish captivity. So when Ezra heard of the "mixed marriages," he says of himself, "I rent my garment and my mantle, and plucked off the hair of my head and of my beard, and sat down astonished." — *Ezra*, ix. 3.

16 *O my Christian ducats!* Shylock is represented as mixing up, in his excitement, execrations upon the Christian; that is, Lorenzo, and regrets for the loss of his money.

21 *Justicel* I will have justice.

25 *Look he keep his day.* Take care to be ready with the money on the day arranged.

27 *Reason'd.* Talked.

29 *Miscarried.* Was wrecked.

30 *Richly fraught.* Was freighted with a valuable cargo.

33 *You were best.* "You had better," as we should say.

37 *Some speed.* Make as much speed as possible in returning.

39 *Slubber not business.* Do not by over-haste spoil the business upon which you go.

40 *The very riping.* The full time till the matter is ripe for action.

41 *For the bond.* As regards the bond.

41 *Hath of me.* Holds from me.

42 *Your mind of love.* Your loving mind, your mind which is intent upon, occupied by, thoughts of love.

44 *Ostents.* Demonstration.

45 *As shall conveniently.* As shall be fit and proper for you to make.

46 *And even there.* And even at this point, as he said these words.

47 *Turning his face.* Turning away his face so that Bassanio might not be grieved by the sight of his emotion.

48 *Wondrous sensible.* Showing himself of very sensitive feelings.

50 *Loves the world for him.* That is, if it were not for his affection for Bassanio, Antonio would have no pleasure in life.

52 *Quicken.* Enliven.

52 *His embraced heaviness.* Sadness which has such a hold on him that he appears to cling to it.

## SCENE IX.

1 *Straight.* Immediately, at once.

2 *His oath.* See Arragon's speech immediately below.

3 *To his election presently.* To make his choice at once.

6 *Nuptial rites.* Wedding ceremony.

10 *Unfold.* Disclose, tell.

18 *Hazard.* The chance of choosing.

19 *Address'd me.* Prepared myself.

25 *Meant by.* Intended to refer to.

27 *Fond.* Foolish.

28 *Martlet.* The house-martin, which builds its nest under the eaves of a house; "let" is a diminutive ending.

29 *In the weather.* Exposed to the weather.

30 *Even in the force,* etc. Even in the way of accidents, and where they are likely to be most violent.

32 *Jump.* Agree.

33 *Me.* Myself.

33 *Barbarous.* Uncivilized, not polite.

37 *Go about.* Seek.

38 *Cozen.* Cheat.

41 *Estates, degrees.* Ranks, titles.

42 *Derived.* Obtained.

42 *Clear.* Bright, unspotted (Latin, *clarus*).

43 *Purchased.* Obtained, won; (from French, *pours-chasser*, to hunt after, pursue eagerly).

44 *How many,* etc. In that case how many who now



humbly stand bare-headed, would wear their hats (while others stood bare-headed before them).

46 *How much*, etc. How much that was low and mean would then be found mixed up with, and would be separated from, that which is truly honorable! how much that was truly honorable would be found mixed up with, and would be separated from, the chaff and refuse of the time, to be again restored to its original bright condition! There is a confusion of metaphors owing to that introduction of *ruin* (to which alone *new-varnish'd* is applicable), but the word seems to be used to mark the deteriorating effect which the times had had upon character, an idea which "chaff of the times" would not have conveyed.

49 *But to my choice*. But I must proceed to make my choice, without longer indulging in these reflections.

51 *I will assume desert*. I will take it for granted that I possess the required desert.

55 *Schedule*. A small written roll of parchment.

61 *To offend and judge*. The same man cannot be an offender, and the judge in his own case.

61 *Distinct*. Accent on first syllable.

68 *I wis*. This is really Old English, *ywis*, certainly; but came to be regarded as the first person of a verb meaning "to know."

69 *So was this*. In the casket.

71 *I*. That is, the fool's head.

72 *Sped*. Done with.

74 *By*. In proportion to.

80 *Deliberate*. Careful in making up their mind.

81 *They have the wisdom*. They are so clever in their reasonings that they show themselves to be *too* clever and fail. And they are wise after all, for I do not care for them.

82 *Heresy*. False teaching.

83 *Goes*. A singular verb with two nouns.

85 *My lord*. Portia playfully gives her servant a title corresponding to the one he had used. She was on good terms with her servants.

89 *Sensible greets*. Substantial greetings: "sensible," plain to the senses (of sight and touch).

90 *To wit*. Namely.

90 *Commends*. Salutations, compliments.

90 *Courteous breath*. Polite verbal messages.

91 *Yet*. As yet, up to now.

92 *So likely*. So well fitted for his office.



94 *Costly*. Rich in its gifts.

95 *Fore-spurrer*. A fore-runner who has ridden in advance in order to announce his lord's coming.

98 *High-day*. Elegant (as though the servant's wit was dressed in holiday clothes).

100 *Post*. Speedy messenger. News was carried by messengers, who stopped to change horses at fixed stations (*posts*) on the way.

101 *Lord Love*. Cupid. Nerissa means, "I hope it will turn out to be Bassanio."

### ACT III.

#### SCENE I.

2 *It lives there uncheck'd*. The report is still going about uncontradicted.

3 *The narrow seas*. The English Channel.

4 *The Goodwins*. The Goodwin Sands, dangerous quicksands off the south coast of Kent. Traditions say that they were once an island belonging to Earl Goodwin, which was swallowed up by the sea about 1100 A.D.

5 *The Carcasses*. The remains of wrecked ships, with their bare ribs looking like skeletons.

6 *My gossip Report*. That tattling old woman, Report; *gossip*, properly meaning a sponsor in the baptism, Old English, *gossib*, that is, god-relative, came to be used, from the talkative nature of the old women who often acted in this capacity, for any talkative person, and also for empty talk.

9 *Knapped*. Snapped, broke into pieces. Old people were fond of eating ginger.

11 *Prolixity*. "Long-windedness."

11 *Crossing the plain highway of talk*. Telling a story is compared to walking along a road. Salanio says he will tell his story straightforwardly, without wandering from side to side.

15 *The full stop*. Salanio is not keeping his word. Salarino tells him to finish his story.

20 *Betimes*. Quickly, in good time.

21 *Cross my prayer*. That is, come between Salanio and Salarino before the former could say his prayer, "Amen" or "so be it," to confirm the latter's good wishes.

21 *In the likeness.* In the person; as though the devil had assumed the likeness of Shylock.

25 *None so well.* Better than any one; meaning that Salanio had had a hand in Jessica's flight.

28 *Wings.* That is, the disguise.

30 *Complexion.* Nature. It is the nature of young birds when fledged to leave the parents' nest.

38 *Match.* Bargain.

39 *A prodigal.* Not in extravagantly spending his money upon himself, but in lending money in so lavish a way to his friends.

40 *So smug.* With such an air of respectability.

41 *The mart.* The Exchange on the Rialto.

46 *What's that good for?* Of what possible use could that be to you?

49 *Half a million.* From gaining half a million ducats.

50 *Thwarted.* Hindered.

53 *Organs.* Such as the heart, the eyes, etc.

54 *Dimensions.* Size and shape.

63 *What is his humility?* Humility, meekness, is one of the virtues of a truly Christian man. Shylock asks what meekness does a Christian show if he is wronged?

64 *Sufferance.* Patient endurance.

79 *Frankfort.* In Germany. Then famous for its fairs.

80 *Curse.* The evils foretold in Scripture against the Jews. Shylock argues that the curse never fell till now because *he* had never felt it. Notice how this fine touch shows the selfishness of the man.

81 *That.* The diamond.

84 *Hearsed.* In a hearse on the way to burial.

85 *So.* So much for that.

87 *Loss upon loss.* One loss coming after another; the loss of his daughter, and upon that the loss of his money.

89 *Nor no.* The double negative adding emphasis.

89 *No ill-luck stirring,* etc. Shylock is impatient to hear that misfortune has fallen on Antonio, but so far the only misfortune has been his own.

94 *What, what, what?* This is said with eager impatience to hear that Antonio also had suffered in some way.

105 *Thou stickest,* etc. Your words stab me to the heart. Tubal having given him a ray of comfort in mentioning Antonio's losses, proceeds to plague him again.

106 *At a sitting.* At one time and place.

108 *Divers.* Several.

109 *Cannot choose but break.* Cannot help becoming bankrupt.

114 *For a monkey.* In payment for a monkey she bought of him.

116 *Turquoise.* A precious stone of blue color, found in east Persia. It was supposed to preserve love between man and wife.

116 *Leah.* Shylock's dead wife.

119 *Undone.* Ruined.

121 *Fee me an officer.* Arrange with an officer to be ready to arrest Antonio as soon as the bond becomes due.

125 *Synagogue.* A Jewish place of worship.

## SCENE II.

2 *In choosing wrong.* In the event of your choosing wrong.

4 *But it is not love.* Portia will modestly await the result of Bassanio's choice before she actually confesses her love. And yet her whole speech expresses it.

5 *I would not lose you.* I should not like you to go away.

6 *Hate counsels not.* Hatred does not give advice of such a kind as that which I have just now given you.

8 *And yet a maiden.* And yet, even if you stay long, you will not understand me, for whatever thoughts a maiden may have, she may not express them.

11 *Forsworn.* Guilty of breaking my oath. Portia had promised (her father, perhaps) not to reveal the secret of the caskets.

15 *O'erlooked.* Bewitched.

16 *Yours.* Portia would prettily make a slight pause before the second *yours*.

18 *Naughty.* Wicked.

20 *Though yours, not yours.* That is, yours in love, but not yet in right.

22 *Peize.* Weigh down, make the time pass heavily, slowly. (French, *peser*.)

23 *Eke.* Lengthen.

25 *Upon the rack.* Bassanio compares his feelings, in his uncertainty, to the sufferings of a man stretched on the rack, the wooden frame on which prisoners were tortured in order to make them confess their crime. Traitors especi-

ally were tortured. Notice how from the very beginning Portia teases Bassanio.

29 *Fear the enjoying.* Fear as to the winning of her whom I love.

30 *There may, etc.* Snow and fire may as well live together in friendship as treason and my love.

33 *Enforced.* In order to end their torture, tortured men often made any statements, true or false, which they thought would be acceptable to their persecutors.

34 *Promise me life.* As was often done in the case of those from whom it was important to extract a confession of the truth.

35 "*Confess,*" etc. If I had to confess, all that I should need to say would be, "I confess my love."

38 *For deliverance.* Which shall procure my deliverance.

39 *Let me to.* Let me go to.

42 *Aloof.* At a distance. (Old English *on*; *loof* from Dutch *laef*, the side of a ship towards the wind.)

44 *A swan-like end.* Swans were believed to sing just before their death.

45 *Fading.* Disappearing.

49 *Flourish.* The blast of trumpets sounded when the crown is placed on the sovereign's head.

51 *Dulcet.* Sweet. (Latin, *dulcis*, sweet.)

51 *As are, etc.* This passage refers to the custom of the musicians, who were hired for the wedding, waking the bridegroom in the early morning: they afterwards accompanied him to the house of the bride.

54 *Presence.* Handsome appearance.

55 *When he did, etc.* Laomedon, King of Troy, having refused to pay to Poseidon (Neptune) the wages he had promised him for building the walls of Troy, Poseidon sent a sea-monster to ravage the country. By the command of an oracle, the Trojans were bound, from time to time, to sacrifice a maiden to the monster. At the time when Hesione, the daughter of Laomedon, was, by lot, about to be sacrificed, Hercules (Alcides) returning from his expedition against the Amazons, happened to stop at Troy. On condition that he should kill the monster, Laomedon promised him the pair of divine horses which Zeus, in compensation for carrying off Ganymede, Laomedon's son, to be his cup-bearer, had given him. Hercules accordingly slew the monster, but Laomedon refused to keep his promise.

57 *I stand for sacrifice.* I in this matter represent Hesione.

58 *The Dardanian wives.* The Trojan matrons, some of whose daughters had been offered as a sacrifice to the monster. Dardanus, son of Zeus and Electra, was the mythical ancestor of the Trojans, and by him the ancient city Dardania is said by Homer to have been founded near the site, and before the building of Troy.

59 *With bleared eyes.* With eyes made dim by the tears they shed for the maidens offered up in sacrifices; "blear" is only another form of "blur."

61 *Live thou, I live.* If you live, I live; if you fail, it is death to me.

62 *That mak'st the fray.* Who engage in the trial.

63 *Fancy.* Frequent in Shakespeare for love, or, rather the inclination to love, which may or may not be lasting.

67 *Engender'd.* Made to exist.

73 *So may the outward shows.* During the music Basanio has been thinking. Now he speaks his thought: the outward appearance may be very unlike the real things.

74 *Still.* Constantly.

75 *In law, what plea.* A bad case in law may be made to appear good by the eloquence of counsel.

76 *Season'd.* The lawyer's pleasing (*gracious*) voice puts out of sight the badness of the plea, as sauces and condiments cover up the bad taste of tainted meat.

78 *Some sober brow.* Some grave-looking person.

79 *Approve.* Justify.

80 *Grossness.* Greatness of the error.

81 *Simple.* Thorough, out and out. (*Simple* means properly "one-fold"; Latin, *simplex*.)

82 *His.* Its.

83 *All.* Altogether.

85 *Mars.* God of War.

86 *Livers white as milk.* An expression used with reference to cowards.

89 *By the weight.* For so much an ounce, pound, etc.

91 *Making them lightest.* Making those who wear most of it (and who should therefore weigh heaviest) lightest (in character); their frivolity, wantonness, being all the more conspicuous for that which they have called in to help their good looks.

92 *Crisped.* Close-curved.

92 *Snaky in appearance.* Also deceitful.

93 *Which make*, etc. Which wave in the wind as though they are merrily playing with it.

94 *Upon supposed fairness*. Placed on what appears beautiful, but is not — referring to the made-up complexions of some of the court ladies.

95 *To be*, etc. To be in reality those which once belonged to another head. The practice of wearing false hair was very common in Shakespeare's day.

95 *Dowry*. A gift bestowed on a woman on her marriage.

96 *In the sepulchre*. Being in the sepulchre.

97 *Guiled*. Treacherous, deceitful.

99 *An Indian beauty*. That is, a dark colored woman, who, though a beauty in her own land, would not be considered beautiful by an Englishman.

102 *Midas*. The fabled king of Phrygia who, being allowed by the god Bacchus to ask any favor he pleased, begged that all that he touched might be changed to gold. But when even his food and drink changed to gold, he feared to die of starvation, and begged that the power might be removed.

103 *Drudge*. Slave; because silver was the metal most used for coins.

104 *Meagre*. Poor in appearance and value.

108 *Fleet*. Fly away, vanish.

109 *Rash-embraced despair*. Despair that is felt rashly, without sufficient cause.

110 *Green-eyed jealousy*. So called from the jaundiced, sickly look imputed to those suffering from it.

111 *Ecstasy*. Any strong emotion, here of joy; literally, a standing out of oneself.

114 *Surfeit*. Have too much.

115 *Counterfeit*. Portrait.

117 *Riding on these balls*. Being impressed on my eyeballs and moving with them.

119 *Parted with sugar breath*. Between Portia's lips the sweetest breath seems to be coming forth; that is, so skilful is the painting that one almost imagines he sees the breath as it comes out from between the lips.

121 *Plays the spider*. Acts the part of a spider.

122 *Mesh*. Net.

126 *Unfurnish'd*. Unprovided with a mate.

127 *Shadow*. The picture.

130 *Continent*. That which contains.

- 136 *Hold.* Consider.
- 140 *I come by note.* I come as directed by the paper, to give a kiss and to receive the lady.
- 141 *Contending in a prize.* Contending in a struggle in which a prize is to be given to the victor.
- 144 *Giddy in spirit.* Wavering in his mind between hope and fear.
- 145 *His or no.* Be meant for him or for his opponent.
- 147 *As doubtful.* Being doubtful.
- 148 *Ratified.* Settled.
- 157 *Livings.* Estates, possessions.
- 158 *Exceed account.* Exceed all calculations.
- 159 *To term in gross.* To state at its full value.
- 168 *But now.* A moment ago.
- 170 *Even now, but now.* At this present moment.
- 172 *With this ring.* The giving of the ring, so natural and unforced an incident, has an important bearing on the end of the play.
- 174 *Presage.* Foretell.
- 175 *Be my vantage.* Be the ground on which I can base unanswerable complaints against you.
- 176 *Bereft.* Robbed.
- 177 *Only my blood.* My joy is too great for words, but makes my heart beat faster.
- 182 *Where every something, etc.* Where all the exclamations being mingled together, become one wild chorus in which nothing can be distinguished but joy, and that is expressed only in the general sound, and not in clear words.
- 192 *Wish none from me.* You are so happy that you will not wish to deprive me of any happiness.
- 196 *So.* Provided that.
- 200 *Intermission.* Delay. Gratiano means that as Bassanio had very quickly fallen in love with Portia on his previous visit, so *he* had just as quickly loved Nerissa when he saw her.
- 202 *Stood upon.* Depended upon.
- 203 *As the matter falls.* As it turns out.
- 205 *Roof.* The roof of the mouth.
- 206 *If promise last.* If the promise is kept. Note the pun.
- 208 *Provided that your fortune.* Provided you had the good fortune to win her mistress; "achieve" from Old French, *achever*, *achiever*, to accomplish.
- 212 *Faith.* In faith, truly.



213 *Shall.* Will.

214 *Infidel.* Jessica, who, being a Jewess, did not believe in the Christian religion.

217 *Youth of my new interest.* Bassanio is modestly doubting whether his position is of long-standing enough to warrant him in welcoming his friends to Portia's house.

219 *Very.* True. (Latin, *verus*, true.)

232 *Estate.* Condition.

235 *Royal.* Kingly in wealth and estimation. The term "royal" was originally applied to merchants employed by sovereigns as their agents, and this was especially the case in the Venice of early days.

237 *Jasons.* See note on line 172, Act I., Scene I.

239 *Shrewd.* Evil.

242 *Constitution.* Temper of mind.

243 *Constant.* Even-minded.

254 *Braggart.* Boaster.

258 *Engaged.* Pledged to the repayment of a debt.

258 *Mere.* Out and out.

259 *To feed my means.* To increase my money.

260 *The paper as.* The paper standing for, representing.

262 *Issuing.* Sending forth.

263 *Hit.* Succeeded.

265 *Barbary.* The Barbary states in the north of Africa.

267 *Merchant-marring.* Causing ruin to merchants.

269 *Discharge.* Pay his debt to.

272 *Confound.* Ruin.

273 *Plies.* Presses with petitions.

274 *Doth impeach the freedom.* Denies that there is free justice for all parties in Venice.

276 *Magnificoes.* Nobles.

277 *Port.* Importance.

277 *Persuaded.* Argued.

278 *Envious.* Malicious.

285 *Deny.* Forbid.

289 *Best-condition'd.* Best natured.

289 *Unwearied.* That is, *most* unwearied; we have to supply a superlative from *best*.

291 *The ancient Roman honor.* That honorable spirit which was so characteristic of the ancient Romans (from whom he is a worthy descendant).

292 *Than any.* Than *in* any who, etc.

294 *For me.* That is, as security for me.



295 *Deface*. Cancel, by an acknowledgment of payment written across it.

298 *Shall lose a hair*. Shall suffer the smallest injury.

299 *Call me wife*. Make yourself legally my husband.

304 *Along*. With you.

306 *As maids and widows*. As maids in having no husbands, as widows in having lost our husbands.

307 *Shall hence*. Shall go hence; the verb of motion omitted with the adverb, as so frequently.

308 *Cheer*. Look, countenance; from Old French, *chere*, *chiere*, the face, look.

309 *Since you are dear bought*. Portia did not intend by these words ungenerously to remind Bassanio of the benefits she had conferred upon him, but was referring to the anxiety of mind which she had undergone while her fate depended upon the choice of the caskets made by her different suitors; possibly there is a reference to Antonio's sacrifice for Bassanio; *dear*, an adverb.

311 *Sweet*. My dear friend.

312 *Estate*. Condition.

313 *Forfeit*. Forfeited.

315 *Between you and I*. This is incorrect grammar. It should be, of course, "Between you and me." This irregularity is common in Elizabethan English.

315 *If I might*, etc. Antonio begins to express a wish to see Bassanio; then remembering that his friend is in the delightful society of Portia, he breaks off, and forbears to urge him, thus affording another instance of his unselfishness.

316 *Use your pleasure*. Do what is most convenient to you.

317 *Love*. That is, love for Antonio.

319 *Dispatch*. Arrange with all possible speed.

322 *No bed*. No bed shall have to answer for my delaying, no sleep shall keep me away a moment longer than is absolutely necessary.

### SCENE III.

1 *Look to him*. Take good care that he does not escape.

4 *Speak not against my bond*. It is no use your trying to argue me out of the full penalty laid down in the bond.

9 *Naughty*. Literally "of naught," "of no value," is now applied chiefly to children, but in Shakespeare's day had a much stronger meaning.

9 *Fond*. Foolish; the primary meaning of the word, and thence applied to the foolish caressing of children, etc.

10 *To*. As to.

10 *Abroad*. Out-of-doors.

14 *Dull-eyed*. Either wanting in sense, as we speak of a short-sighted action, or easily brought to tears.

17 *I'll have no speaking*. I will not allow you to talk with me; I will not be talked into yielding.

18 *Impenetrable cur*. Low, ill-bred fellow incapable of feeling.

19 *Kept*. Dwelt; a word still in use in the Universities, where a man is said to "keep" in such and such rooms.

20 *Bootless*. Fruitless, useless; Anglo-Saxon, *bot*, advantage, profit, and *leas*, loose, without.

22 *Forfeitures*. Penalties.

23 *Made moan to me*. Complained to me of his strict insistence upon payment to the very day.

25 *Will never grant*. Will never allow the terms upon which the bond is to be forfeited to hold good.

26 *Deny the course of law*. Refuse to let the law take its course.

27 *Commodity*. The advantage that foreigners enjoyed of being treated as equals with the natives. Another explanation is, "convenience of trading."

32 *Bated*. Lessened, "pulled me down." (Shortened from "abate," Old French, *abatre*, to beat down.)

#### SCENE IV.

2 *Conceit*. Idea.

3 *Godlike amity*. Lorenzo means that Portia shows her esteem of friendship as something higher than human by speeding Bassanio on his way at such a moment. There is not a *conflict* here, as has been sometimes said, between love and friendship. It is more correct to say that Portia feels the truth of her husband's love involved in the loyalty of his friendship; but indeed Shakespeare in this scene, as often elsewhere, uses the same word "love" of both passions, as the cavalier did of devotion to his lady and devotion to his cause:

"I could not love thee, dear, so much,  
Loved I not honor more."

6 *How true*. That is, to how true.

7 *Lover*. A term in use in Shakespeare's day for a dear friend.

9 *Than customary bounty*. Than your usual kindness and generosity can make you to be.

11 *Nor shall not*. Double negative.

12 *Waste*. Spend (not necessarily unprofitably).

13 *Whose souls do bear*. Who love each other equally, just as two oxen yoked together bear equal burdens.

14 *A like proportion*. People who love each other equally must be alike in features (*lineaments*) in manners, and in character (*spirit*).

20 *Semblance of my soul*. In buying the release of Antonio, who resembles Bassanio, who is as dear to me as my soul. The idea is that of redeeming souls from purgatory.

25 *Husbandry*. Stewardship.

25 *Manage*. Management.

27 *Breathed a secret vow*. This is a pious fiction on the part of Portia, in order to conceal her plan of going to Padua to play the lawyer. It was not uncommon in the middle ages for ladies to seek refuge in monasteries while their male relatives were absent.

33 *Deny this imposition*. Not to refuse this task I put upon you.

35 *Lays*. Singular verb with two nominatives.

36 *All fair commands*. That is, all such commands as you are likely to lay upon me.

37 *My mind*. My intention of leaving you in charge of my house.

38 *Acknowledge you*. As master and mistress.

42 *All heart's content*. Everything that can satisfy your desires.

44 *To wish it back*. To reciprocate it.

48 *All the endeavor of a man*. The best efforts a man can make.

49 *See thou render*. Take care to give.

52 *With imagined speed*. Quick as thought.

53 *Traject, ferry*. Italian, *traghetto*. (The old editions have *tranect*, which does not occur elsewhere, and is probably a mistake.)

53 *Ferry*. Ferry-boat.

54 *Trades*. Goes to and from Venice.

56 *With all convenient speed*. With all such speed as the circumstances will allow.

59 *Before they think of us.* Before they have any idea of our being on the scene.

60 *Habit.* Dress, costume, viz., that of lawyers.

61 *We are accomplished,* etc. We possess what we have not (that is, manliness).

63 *Accoutred.* Dressed and provided with weapons.

65 *Braver grace.* More gallant and distinguished appearance.

67 *Reed voice.* The voice of a boy who is passing into manhood, one in a state of transition between boyhood and manhood.

67 *Mincing.* Little.

68 *Frays.* Fights, quarrels.

69 *Quaint.* Artfully made up.

72 *I could not do withal.* I could not help it.

74 *Puny.* Feeble.

75 *That.* So that.

77 *Raw tricks.* Tricks showing the clumsiness and inexperience of youth.

77 *Jacks.* A common nickname.

79 *All my whole.* A *pleonastic* expression; that is, more words are used to express the sense than are necessary.

80 *Coach.* Coaches came into use in England in the sixteenth century. Though the scene is laid in Venice and the neighborhood, Shakespeare ascribes to the Venetians customs and ideas common to the Englishmen of his day. It has been said of the mobs of citizens in his Roman plays, that they are thoroughly and unmistakably English.

82 *Measure.* Travel.

## SCENE V.

1 *Sirrah.* Fellow.

3 *Wit-snappers.* One who snaps up what is said in order to exercise his wit on it; joke about it.

7 *Will you cover.* There is a pun here. Lorenzo means, "Will you lay covers on the table?" Launcelot answers him as if he meant "Will you cover your head?"

9 *Quarrelling with occasion.* Seizing every opportunity to make perverse replies.

18 *Discretion.* Judgment in the choice of words.

18 *Suited.* Arranged.

21 *A many fools,* etc. Many fools of higher rank,

with no more intelligence than he has, will turn a serious subject to ridicule for the sake of their joking word.

23 *How cheer'st thou?* What cheer? How are you?

27 *Live.* Should live.

30 *Mean it.* That is, mean to lead an upright life. (It is believed that there is some corruption in the text.)

35 *Pawn'd.* Pledged.

37 *Of me.* In me.

39 *Anon.* Presently.

40 *Stomach.* Inclination.

43 *Set you forth.* Give a full description of you. Jessica would probably say this in a joking yet emphatic way; as much as to say, you don't know yet what you'll have to digest in my description.

## ACT IV.

### SCENE I

1 *What.* Exclamation calling attention.

3 *To answer.* To render account to.

5 *Uncapable.* Used in Shakespeare's time as well as *incapable*.

5 *Void and empty.\** *Void* (Latin, *viduus*) means empty. Shylock is so merciless as to be compared to a stone jar absolutely empty of liquid.

6 *From.* We now say *of*.

7 *Qualify.* Modify, alter.

8 *Rigorous course.* Harsh proceedings.

8 *Obdurate.* Hardened and immovable. (Latin, *ob*, and *duro*, I harden.)

10 *Out of his envy's reach.* Beyond the power of his hatred.

10 *Oppose.* Place against.

11 *Patience.* Firm endurance, fortitude.

12 *Quietness of spirit.* Calmness and resignation.

13 *The very tyranny.* The utmost cruelty.

16 *Make room.* Stand back and make way for him.

17 *The world.* People in general.

18 *That thou,* etc. That you are continuing this appearance of malicious design only till the hour comes for acting on it.

20 *Remorse.* Pity, considerateness.

22 *Where.* Whereas.

24 *Loose.* Let go.

26 *Moiety.* Portion. (Literally *half*.)

26 *Principal.* Sum lent.

28 *Huddled.* Crowded one after another.

29 *Enow.* Enough. (Old English, *genoh*.)

32 *Turks and Tartars.* Owing to the religious wars, the Turks were in those days looked upon as a hateful race, while Tartars, the natives of Tartary (more properly Tatary), were supposed to be of a wild, savage disposition, and to "catch a Tartar" became a proverb for meeting with more than one's match.

33 *Offices of tender courtesy.* Voluntary acts of kindness.

34 *Gentle.* A pun on "Gentile."

35 *Possess'd.* Informed.

37 *Due and forfeit.* Debt and penalty.

39 *Upon your charter.* Shakespeare appeared to think that Venice was free by charter from an emperor, just as London had a charter of freedom from Henry I. But Venice was itself a free republic.

41 *Carrion.* Dead.

43 *Say.* Suppose.

43 *Is it answer'd?* Is that answer sufficient?

44 *What if my house.* Suppose that my house.

46 *Baned.* Destroyed. poisoned.

47 *Love.* That is, that love; omission of the relative.

47 *Gaping pig.* This is, either a squealing pig, or a pig's head served at table. At Queen's College, Oxford, a boar's head is still served upon Christmas Day with a lemon in its mouth.

49 *For affection, Mistress of passion.* *Affection* here has its old sense of an impulse of any kind. It is distinguished from passion as excitement from feeling, the nervous impulse from the mental state.

53 *He.* The word *he* in this and the two following lines alludes to the different men in lines 46-48.

55 *Woollen.* The air-bag of the bag-pipe was perhaps made of sheep-skin with the wool left on it. But *woollen* may refer only to the covering of the air-bag.

59 *Lodged.* Fixed. Hate that has accumulated.

60 *That.* Why.

61 *A losing suit.* Shylock would lose his three thousand ducats and gain nothing but worthless flesh.

63 *Current.* Swift course.

67 *Offence.* Injured feeling.

69 *Think you question.* Remember that it is the hard Jew you are arguing with.

71 *Main flood.* The ocean.

71 *Bate his usual height.* Fall short of the height to which the tide usually rises.

75 *To make no noise.* We must supply *bid* from *forbid*.

76 *Fretted.* Disturbed, waved to and fro. (Old English, *fretan*, to gnaw.)

81 *With all brief,* etc. In the shortest and plainest way that is suitable.

82 *Judgment.* Sentence against me.

91 *Abject.* Mean. (Latin, *ab*, away; *jacere*, to throw.)

91 *Parts.* Duties.

103 *Upon my power.* On my authority.

105 *I have sent for.* Portia could hardly have known that the Duke had sent for Bellario. She had probably left Belmont to ask him, being a friend of hers, what was the exact legal position of her husband's friend Antonio. Finding that Bellario had been sent for, she would persuade him to let her go disguised in his place, and get him to coach her in the legal points.

105 *Determine.* Decide.

114 *Meetest.* Fittest.

117 *Epitaph.* Inscription on a tomb in memory of the dead.

122 *Not on thy sole, but on thy soul.* Shylock is sharpening his knife on the *sole* of his shoe. Gratiano says that his *soul* is so hard that he might almost use that for the same purpose.

127 *Inexecrable.* One that cannot be cursed enough.

128 *Let justice be accused.* Justice herself is committing a crime in letting you live.

130 *Pythagoras.* (540-510 B.C.) A great philosopher, who held the doctrine of transmigration of souls from men to animals and from animals to men.

131 *Infuse themselves.* Pour themselves into (as a liquid into a vessel). (Latin, *in*, into; *fundere*, to pour.)

132 *Thy currish spirit.* Your dog-like spirit once dwelt in and controlled the actions of a wolf.

133 *Who.* There is no verb to this nominative, which may be considered a nominative absolute.



134 *Fell.* Cruel.

138 *Rail.* Scold. Abuse.

139 *Offend'st.* Harmest.

141 *Cureless.* Past mending.

142 *Doth commend.* Introduces with favorable notice.

144 *Hard by.* Close at hand; used of time as well as of place.

147 *Give him courteous conduct.* Conduct him to my presence with all courtesy.

151 *In loving visitation.* Upon a friendly visit.

154 *Controversy.* Dispute. The word in Shakespeare's day was used in a wider sense than it now has (*viz.*, that of a dispute by argument) for any quarrel, even one to be decided by force of arms.

158 *At my importunity.* By my urgent request.

158 *To fill up.* To satisfy in place of myself the request for my opinion which you honored me by making.

160 *No impediment.* No hindrance to his receiving the consideration due to his position as a great lawyer.

163 *Whose trial.* Whose may refer either to *him* or to *you*: either way, the meaning is that experience of the young lawyer's skill would commend him better than any letter of introduction.

168 *Take your place.* Probably by the side of the Duke.

169 *Difference.* Dispute.

170 *That holds this present question.* That is, the subject of the present argument.

171 *Thoroughly.* Thoroughly.

176 *In such rule.* In such strict accordance with legal form.

177 *Impugn.* Call in question, attack.

178 *Within his danger.* Within his power to injure; *danger*, from Old French, *dangier* (Modern French, *danger*), absolute power, irresponsible authority; hence power to harm (as here).

181 *Must I?* Shylock seizes on the word *must*, which had been used by Portia without emphasis.

182 *Quality of mercy.* Mercy, one of the qualities or attributes of the soul, is not forced.

184 *Twice blest.* Brings a double blessing.

186 *Becomes.* As becoming to, adorns.

188 *Shows.* Is the emblem of.

188 *Temporal power.* Earthly power, power for a *time* only, as contrasted with God's power, which is eternal.



189 *The attribute.* That which belongs to the awe and majesty of kings, and on which rests the fear in which they are held by their subjects.

192 *Enthroned in the hearts.* While a king's power depends on things outside himself, mercy does not, but itself rules in his heart.

194 *Show.* Appear.

195 *Season'd.* Moderates, and so makes more pleasant.

196 *Though justice be thy plea.* Though you base your demand on justice.

197 *In the course of justice.* If justice were allowed to run its course without mercy.

199 *That same prayer.* The Lord's prayer. Shylock would not recognize the Lord's Prayer, but the same teaching is contained in some parts of the Old Testament.

199 *Render.* Give in return.

201 *Mitigate.* Soften. (Latin, *mitis*, soft.)

204 *My deeds upon my head.* I will be answerable for my own actions.

206 *Discharge the money.* Pay the debt.

212 *Malice bears down truth.* The Jew's hatred is stronger than his honorableness (as though the qualities were placed on the opposite sides of a pair of scales).

213 *Wrest once the law.* For once, make the law give way to your will.

215 *Of his will.* From getting what he wishes.

217 *Can.* That can: omission of the relative.

218 *Precedent.* When engaged in legal cases, lawyers often quote *precedents*, that is, *preceding* cases, which have been decided before, and the decisions in which they think should influence the decision in the present case. Hence one wrongful decision might be the cause of others.

221 *A Daniel.* Referring to the wise judgment of Daniel in a difficult case, when a young man. See *History of Susannah and the Elders*, v. 45, one of the Apocryphal books of the Bible.

226 *An oath.* I have bound myself by an oath before God to exact the full penalty.

227 *Lay perjury.* Shylock is willing (see line 202) to accept the responsibility for inhuman cruelty towards Antonio, but he now professes himself unwilling to have the guilt of breaking his oath upon his conscience.

228 *Forfeit.* Forfeited.

233 *Tenor.* The terms, what is set forth.

235 *Exposition.* Explanation. Shylock tries flattery.  
 245 *Intent and purpose.* The meaning and the purpose of the law fully apply to the present case, even though the penalty, which by the terms of the bond is due to the Jew, should be so extraordinary.

249 *More elder.* Double comparative.

250 *Ay, his breast,* etc. Shylock here shows how he hates Antonio.

253 *Balanced.* Scales; singular used as plural, perhaps because the word ends with an *s* sound.

255 *On your charge.* At your expense.

257 *Nominated.* Named.

259 *'Twere good you do.* It would be well for you to do. Shylock, by relying so absolutely on his bond, is really cutting the ground from under his own feet. See line 301, etc.

266 *Still her use.* Constantly her custom.

272 *Process.* The whole circumstances.

273 *Speak me fair in death.* Speak well of me when I am dead.

275 *Love.* Dear friend.

276 *Repent but you.* If only you are sorry.

279 *With all my heart.* A pun. Antonio says this with an attempt to smile, in order to cheer his friend. So Charles II., when at the point of death, apologized to those standing by for being so long dying.

289 *So.* If only.

294 *Barrabas.* Any even of the descendants of Barabbas, a robber who, when under sentence of death, was released when Christ was crucified.

296 *Pursue sentence.* Do not delay in delivering sentence; literally, follow it up quickly.

298 *The Court awards.* The court awards it in accordance with the provisions of the law.

304 *No jot of blood.* Not a little, or smallest portion; *jot* from the Greek *iota* (i.e. *i.*), the smallest letter of that alphabet, as *yod* (i.e. *y*) was of the Hebrew.

307 *In the cutting it.* We should now say either "in the cutting of it," or "in cutting it," but the construction in the text is one very common in Shakespeare.

309 *Confiscate.* Confiscated, forfeited.

311 *Mark, Jew.* Gratiano is so delighted at the new turn things are taking that he begins to mock Shylock with his own words.

314 *More than thou desirest.* Portia here for the first time clearly sides against the Jew.

325 *A just pound.* Exactly a pound.

326 *In the substance.* In the gross weight.

327 *Division.* That is, one grain, the twentieth part into which a scruple is divided.

329 *Estimation of a hair.* Either if the scale is uneven by the breadth of a hair, or by the weight of a hair.

337 *Merely.* Nothing but.

342 *So.* As stated in the bond.

344 *Question.* Argument.

347 *Alien.* Foreigner.

348 *Direct or indirect.* Shylock's attempt was both direct and indirect. The penalty directly stated in the bond was a pound of flesh; but this of course involved the death of the man from whom it should be cut.

350 *Contrive.* Plot.

352 *Privy coffer.* Private treasury.

353 *In the mercy.* We should say, *at* the mercy.

354 *'Gainst all other voice.* No one's appeal being of any avail if the duke choose that he shall die.

355 *Predicament.* Condition, situation; originally a term in logic for one of the most general classes into which things can be distributed.

356 *By manifest proceeding.* By the plainest evidence of action.

358 *The very life.* The life itself; not merely personal injury.

359 *Incurr'd.* Come in the way of.

360 *Formerly by me rehearsed.* Repeated just now.

368 *For.* As for, concerning.

370 *Humbleness may drive.* Submission may induce me to make you pay a fine, instead of handing over all your money.

371 *For the state, not.* Portia means that the duke may accept a fine instead of the half due to the state, but that Antonio must receive his half in full.

377 *Halter.* Rope to hang himself with.

379 *Quit.* Give up demanding. Antonio asks that Shylock may not even have to pay a fine to the state.

380 *So.* If.

381 *In use.* In trust.

385 *Presently.* At once. In Shakespeare's time it was common for men to change their religion suddenly.

- 387 *Possess'd.* That is, possessed "of."  
 389 *Recant.* Recall, withdraw.  
 390 *Late.* Lately; that is, just now.  
 392 *Draw a deed of gift.* Draw up a document by which  
 this gift may be legally made.  
 397 *Ten more.* To make up twelve jurymen to find him  
 guilty.  
 400 *Desire your grace of pardon.* We should say, "de-  
 sire pardon of your grace."  
 403 *Serves you not.* Is not at your disposal.  
 404 *Gratify.* Make some return to.  
 408 *In lieu whereof.* In return for which.  
 410 *Cope.* Give as an equal return.  
 410 *Withal.* With; preposition governing *ducats*.  
 416 *More mercenary.* Derived any further reward than  
 my own satisfaction with a good deed done.  
 419 *Of force.* Of necessity.  
 419 *Attempt you further.* Make a further attempt to  
 persuade you.  
 420 *Tribute.* Acknowledgment of our thanks.  
 423 *You press me far.* By placing your request upon  
 this footing, you put upon me a pressure I cannot resist.  
 425 *For your love.* In consequence of the love you bear  
 to me, as shown by your urgent request.  
 427 *In love.* Out of the love you profess.  
 429 *Shame myself to give.* Disgrace myself by giving.  
 448 *Withal.* In addition.

## SCENE II

- 5 *You are well o'ertaken.* I am glad to have overtaken  
 you.  
 6 *Advice.* Consideration.  
 11 *My youth.* Nerissa. Mark how skilfully Shakes-  
 peare manages to bring Gratiano and Nerissa together.  
 15 *Old.* Used intensively, without any special meaning,  
 as in the schoolboy's slang phrase, "fine old game."  
 19 *Show.* Conduct.

## ACT V

## SCENE I

4 *Troilus*. Son of Priam King of Troy. His love, *Cressida*, was given to the Greeks in exchange for a Trojan prisoner. Shakespeare had in mind a line in Chaucer's poem *Troilus and Creseide*.

5 *Sigh'd his soul*. Sighed as though his very soul were leaving his body in yearning after *Cressida*.

7 *Thisbe*. A beautiful girl of Babylon, loved by *Pyramus*. She arranged to meet him, and while waiting for him at the appointed place, saw a lioness, and ran away. In running one of her garments slipped from her, which the lioness soiled with blood. *Pyramus* found it, and thinking *Thisbe* was devoured, he killed himself, as *Thisbe* did when she found his dead body. Her story is told by *Ovid*.

10 *Dido*. Queen of Carthage in North Africa, was beloved for a time by *Æneas* of Troy, the founder of the Roman race, who landed at Carthage in the course of his wanderings. When he sailed away for Italy she was heart-broken, and Shakespeare (without classical authority) pictures her upon the seashore waving a willow branch, the emblem of forsaken love, to induce him to return. In the account of *Dido* in *Vergil's Æneid*, she has herself burnt to death on a funeral pile.

11 *Waft*. Made signs to her lover, by waving her arms, to urge him to return.

13 *Medea*. The daughter of the King of Colchis, who fell in love with *Jason* (see note on line 171, Act I., Scene I.) and helped him get the golden fleece.

13 *Enchanted*. Herbs gathered at particular times, as at midnight or by moonlight, and in particular places, and with certain ceremonies, were supposed to have magical powers.

14 *That did renew*. *Æson*, the father of *Jason*, who, according to mythology, was, on the return of *Jason* from the Argonautic expedition, restored to youth by the magic power of *Medea*.

15 *Steals*. In two senses; away, steal his precious ducats and jewels.

16 *With an unthrift love*. With a love which recked nothing for such consideration as that of the wealth she was forfeiting by leaving her father.

19 *Stealing*. Jessica means that she is not the only one who stole, for if she stole her father's money, Lorenzo stole her heart away.

19 *Vows of faith*. Promises that he would be true to her.

21 *Shrew*. Scolding woman.

23 *I would out-night you*. I would out-do you in telling of things that happened "in such a night."

28 *Stephano*. Accent on second syllable, though the accent is properly on the first.

30 *Stray*. Wander.

31 *Crosses*. Crosses are erected, in all Roman Catholic countries, on many spots, to commemorate various events.

37 *Ceremoniously*. With proper arrangements, such as lighting up the hall (line 89), and arranging for the playing of music (line 53).

39 *Sola, solal* "Launcelot is here imitating the horn of the courier or "post" as he was called, who always wore that appendage suspended from his neck." — *Staunton*.

43 *Leave hollaing*. Cease shouting.

47 *Horn*. There is a punning allusion here to the full horn as an emblem of plenty.

49 *Expect*. Await.

51 *Signify*. Make known.

53 *Music*. Musical instruments, or band of musicians.

57 *Touches*. Notes.

59 *Patines*. Small plates of gold in which the consecrated wafer or bread is presented to communicants. Now, "patens."

61 *Like an angel sings*. Shakespeare is here perhaps referring to what is called the "music of the spheres." The earth was supposed by the ancients to be inclosed by eight spheres, on each of which stood a beautiful female *form*, who uttered a single note as the sphere went round, the whole eight forming perfect harmony. So in *Job* XXXVIII. 7, we read, "When the morning stars sang together, and all the sons of God shouted for joy." Lorenzo partly adopts this old idea of celestial music, and represents stars and angels as an answering one another in song.

62 *Cherubins*. The plural of the Hebrew word *cherub* is *cherubin*, but *cherubin* was used as a singular in the Latin version of the Bible called the *Vulgate*, and so in English and French *cherubin* was regarded as singular, and a new plural *cherubins* was formed. In English we also have the plural *cherubs*.

66 *Diana*. The Roman goddess of light; represented the moon.

70 *Attentive*. Thinking of other things.

71 *Wanton*. Playful.

72 *Unhandled*. Not broken in.

73 *Fetchng*. Performing.

77 *Make a mutual stand*. All stand still with one consent.

79 *The poet*. The Roman poet Ovid (B.C. 43-A.D. 18). He tells the story in his great poem the *Metamorphoses*, Books X. and XI.

80 *Orpheus*. One of Jason's companions. He was given a lyre by the god Apollo, and played so sweetly that animals, trees, and rocks moved after him. His wife, Eurydice having died, he followed her to Hades, where he so charmed the god of the infernal regions that Eurydice was allowed to follow him to earth, on condition that Orpheus would not look at her until they had reached the upper world. He had just reached the boundary when his anxiety to see if his wife were following him overcame him. He looked round, and immediately Eurydice was snatched away.

81 *Stockish*. Lifeless like a block of wood or stone.

85 *Treasures, stratagems, and spoils*. Plots against the state, tricks against fellowmen, and acts of plunder.

87 *Dark as Erebus*. The workings of his mind are slow and uninteresting, and his disposition is as gloomy as Erebus.

87 *Erebus*. The name given to the dark space beneath the earth, through which souls were supposed to pass on their way to Hades.

91 *Naughty*. Wicked.

94 *Brightly as*. As brightly as.

96 *Empties itself*. He loses his position, and his brilliance seems to be swallowed up in his master's.

97 *Main of waters*. Ocean.

98 *Music*. That is, band.

99 *Without respect*. Without considering or comparing with other things. Just as the candle's light seems strong when seen alone, but feeble when the moon is shining, so the music in the calmness of the night sounds sweeter than it would if heard by day.

103 *Attended*. Listened to attentively.

107 *By season*. How many things act agreeably on our senses, so that we can esteem them aright and see their true



excellence, because they come at a fitting time — there is a pun on *season*.

109 *Peace, ho!* Portia raises her voice, and Lorenzo and Jessica start up from their seat on the bank.

109 *The moon sleeps with Endymion.* Endymion was a youth of such beauty that the moon goddess, who cared for no one else, fell in love with him, and sent him into a deep sleep so that she might lie by his side and kiss him without his knowledge.

110 *Would not be awaked.* The moon was now hidden behind a cloud. So Diana was represented as sleeping with Endymion, not wishing to be awaked until morning.

110 *Would not.* Wished not.

115 *Speed.* Prosper.

120 *No note.* No notice, make no remark.

121 *Tucket.* Set of notes on the trumpet. (Italian, *toccata*.)

127 *Hold day.* We should have daylight at the same time as the people on the other side of the world, if you would walk in our night-time when the sun has gone to them. Bassanio greets his wife with a pretty compliment.

129 *Light.* There is a pun here.

130 *A light wife.* Frivolous in conduct.

130 *Heavy.* Sad; another pun.

132 *God sort all!* May God dispose, arrange, all things.

136 *In all sense.* In all reason, or in every respect.

141 *I scant.* I cut short this courtesy which consists in words only.

148 *Posy.* The motto cut on the ring. So called because such mottoes were often in verse; it is the same word as *poesy*.

150 *Leave me not.* Do not part with me. Another such motto is, "Cut and come again."

151 *What.* Why; an exclamation of impatience.

155 *Not for me, yet for,* etc. You should have been regardful, if not of me, yet of your strongly expressed oaths.

158 *Clerk will ne'er wear.* Nerissa means that he gave it to a lady — as of course he unknowingly did.

162 *Scrubbed.* Short, stumpy. We now use *scrub* in the same sense. So *shrub* is a short tree, *scrub* is short brushwood. (Old English, *scrob*).

164 *Prating.* Talkative.

167 *So slightly.* On so slight a plea, after such little pressing.



169 *Riveted with faith.* Fastened by a promise.

172. *Leave it.* Lose it, part with it.

173 *For the wealth.* For all the wealth that the whole world is master of, possesses.

182 *That took some pains.* This is Gratiano's reason for giving the ring. As the judge (Portia) had deserved Bassanio's ring by what he had done for Antonio, so, Gratiano thought, the clerk (Nerissa) had deserved his ring by the pains he took in writing the deed or the record of the judgment. No doubt Nerissa had to take pains to make her writing appear like a clerk's.

189 *Void.* Empty.

193 *Gave the ring.* Bassanio's repetition of the words, *the ring*, shows that he is playfully trying to appease his wife's wrath — as much as to say, what a lot of fuss about so small a thing!

201 *Or your own honor.* If you considered how your honor was involved in keeping the ring safe.

203 *What man.* No man in the world would have shown himself so wanting in all decency as to press his request for that which you regarded as something sacred, if you had cared to assert by arguments of real warmth your desire to retain possession of it.

204 *To have defended.* *To defend* would be more correct.

205. *With any terms of zeal.* That is, earnestly, as if you meant it.

210 *Civil doctor.* Doctor of civil law, that is, law made by men to govern their relations as citizens (Latin, *civis*, citizen); opposed to *divine* law, the laws of God.

217 *I was beset.* I was troubled with a feeling of shame at seeming ungrateful in refusing so small a thing, and with a sense of what courtesy demanded of me.

220 *Candles of the night.* The stars.

225 *Enforced wrong.* Wrong I could not help doing.

231 *Of credit.* Worthy of belief. To swear double is to swear falsely. Portia is ironical.

234 *Wealth.* Well-being, welfare.

235 *Which.* The loan of my body.

236 *Had miscarried.* Would have been disastrous, ended in disaster.

238 *Advisedly.* Deliberately.

239 *Surety.* One who is bound for another.

254 *Richly.* With rich cargoes,

254 *Suddenly.* Unexpectedly.

256 *Dumb.* With surprise and joy.

267 *Manna.* The heaven-sent food on which the Israelites were fed in the wilderness of Arabia. See *Exodus*, XVI.

269 *You are not satisfied.* You are not fully satisfied with my story of these events.

271 *Charge us there.* "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will 'answer all things faithfully.'" The familiarity with legal terms which Shakespeare shows has led some to think that he may have been in youth a lawyer's clerk. But he shows great familiarity with many things, such as seamanship, medicine, madness, soldiery; and he could not have been engaged in every profession.

## PASSAGES FOR SPECIAL STUDY

### MEMORIZING

Act I, Scene 1, lines 79-104  
Act I, lines 140-176  
Act I, Scene 3, lines 92-115  
Act II, Scene 8, lines 35-49  
Act III, Scene 1, lines 41-58  
Act III, Scene 2, lines 1-24  
Act III, Scene 2, lines 43-62  
Act III, Scene 2, lines 149-175  
Act III, Scene 4, lines 10-35  
Act IV, Scene 1, lines 35-61  
Act IV, Scene 1, line 180 to line 194  
Act V, Scene 1, to line 15  
Act V, Scene 1, from line 54 to line 66  
Act V, Scene 1, from line 83 to line 66  
Act V, Scene 1, from line 90 to line 98  
Act V, Scene 1, from line 90 to line 98  
Act V, Scene 1, from line 102 to line 109

### FIGURES OF SPEECH

Act I, Scene 1  
Act I, Scene 2  
Act I, Scene 3, from line 55 to close  
Act II, Scene 6, to line 20  
Act II, Scene 7  
Act II, Scene 9  
Act III, Scene 2, from line 40 to line 187  
Act V, Scene 1

## IMAGERY

Act IV, Scene 1

Act V, Scene 1, to line 25

## CHARACTER STUDY

Act I, Scene 2

Act I, Scene 3

Act II, Scene 1

Act II, Scene 7

Act II, Scene 8

Act II, Scene 9

Act III, Scene 1

Act III, Scene 2 to line 190

Act III, Scene 3 to line 18

## CONTAINING SPECIAL DIFFICULTIES

Act I, Scene 1, lines 95-99

Act I, Scene 2, lines 17, 18

Act I, Scene 3, line 122

Act II, Scene 2, lines 14, 15

Act II, Scene 2, lines 144

Act II, Scene 4, lines 35-37

Act II, Scene 9, lines 46-49

Act III, Scene 2, lines 182-184

Act III, Scene 2, line 314

Act III, Scene 3, lines 26-28

Act IV, Scene 1, lines 49-51

Act IV, Scene 1, lines 55-57

Act IV, Scene 1, line 325

Act V, Scene 1, lines 203-206

## FAMILIAR AND PROVERBIAL EXPRESSIONS

1. A Daniel come to judgment, Act IV, Scene 1,  
line 219.
2. a harmless necessary cat, Act IV, Scene 1,  
line 54.
3. an infinite deal of nothing, Act I, Scene 1,  
line 114.
4. All that glitters is not gold, Act II, Scene 7,  
line 65.
5. Fast bind, fast find, Act II, Scene 5, line 53.
6. God made him, and therefore let him pass for  
man, Act I, Scene 2, line 47.
7. Hanging and wiving goes by destiny, Act II,  
Scene 9, line 83.
8.               I am Sir Oracle,  
              And when I ope my lips let no dog bark.  
              Act I, Scene 1, line 93.
9. It is a good divine that follows his own instruc-  
tions, Act I, Scene 2, line 13.
10.            Like one well studied in a sad ostent  
              To please his grandam. Act II, Scene  
              2, line 179.
11. love is blind, Act II, Scene 6, line 36.
12. Nature hath framed strange fellows in her  
time, Act I, Scene I, line 51.
13. suffrance is the badge of all our tribe, Act I,  
Scene 3, line 69.

14. The devil can cite scripture for his purpose,  
Act I, Scene 3, line 84.
15. The man that hath no music in himself,  
Nor is not moved with concord of sweet  
sounds,  
Is fit for treasons, stratagems, and spoils.  
Act V, Scene 1, line 83.
16. What damned error, but some sober brow  
Will bless it and approve it with a text!  
Act III, Scene 2, line 78.
17. with bated breath and whispering humbleness,  
Act I, Scene 3, line 110.
18. worth a Jewess' eye, Act II, Scene 5, line 41.

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